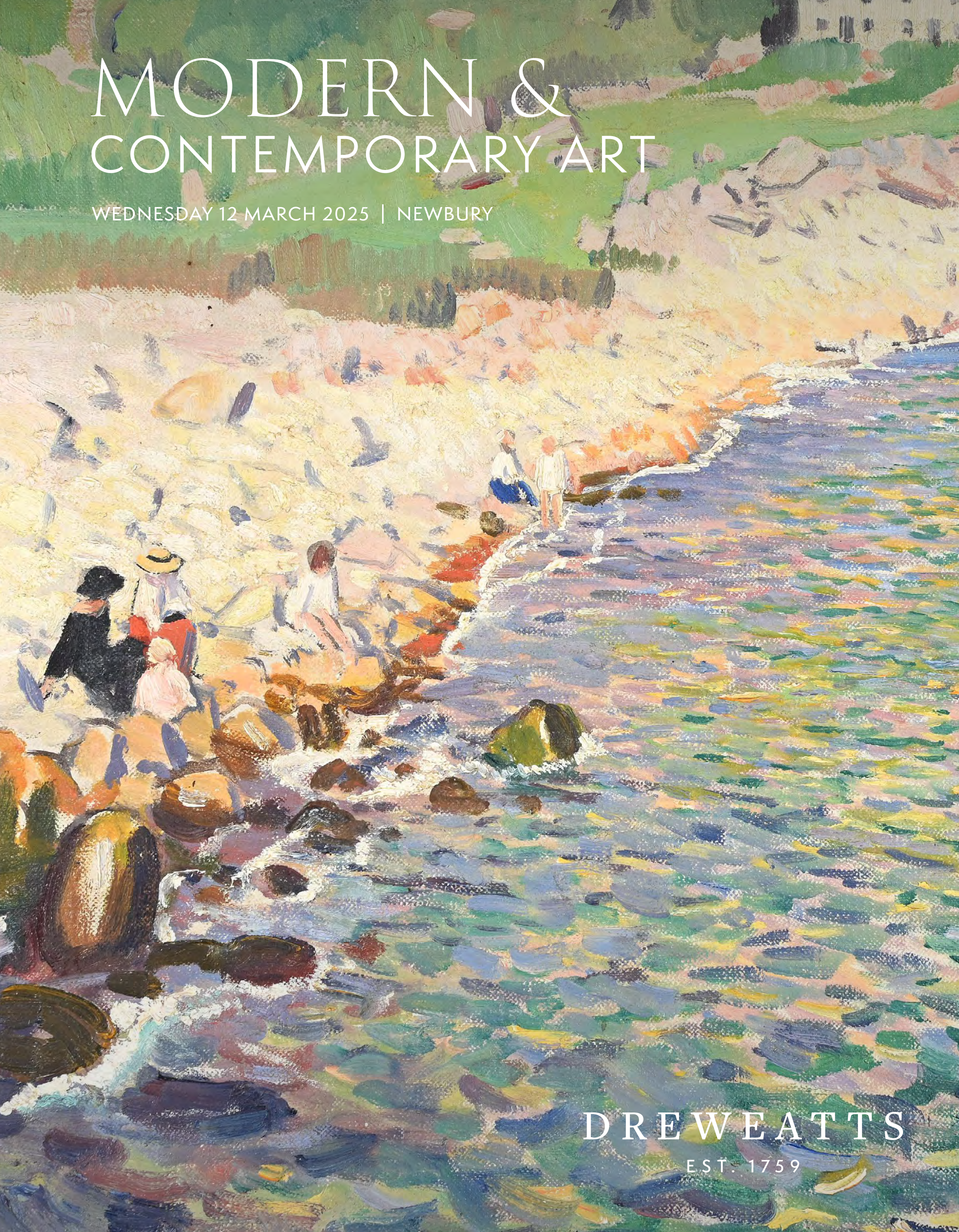
# MODERN &
# CONTEMPORARY ART

WEDNESDAY 12 MARCH 2025 | NEWBURY



DREWEATTS
EST. 1759

# MODERN & CONTEMPORARY ART

WEDNESDAY 12 MARCH 2025 | NEWBURY

LOTS 1-307 | 10.30AM

VIEWING IN LONDON (HIGHLIGHTS)

| | |
|---|---|
| Tuesday 4 March: | 10am–4pm |
| Wednesday 5 March: | 10am–4pm |
| Thursday 6 March: | 10am–4pm |

VIEWING IN NEWBURY (FULL SALE)

| | |
|---|---|
| Sunday 9 March: | 10am–3pm |
| Monday 10 March: | 10am–4pm |
| Tuesday 11 March: | 10am–4pm |
| Wednesday 12 March: | 9am–1pm |

ENQUIRIES & CONDITION REPORTS
pictures@dreweatts.com

For a Glossary of Terms and Full Terms & Conditions please visit our website www.dreweatts.com/terms-and-conditions

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EST. 1759

# A GUIDE FOR BUYERS

## REGISTRATION AND BIDDING

We advise bidders to register at least 48 hours in advance of the auction as we will need to complete Know Your Client checks on all registrants in order to comply with sanctions regimes. Clients are advised to register with a correct account as re-billing will not be possible. We allow commission (or absentee bids), telephone bids, live online bidding, and in person bidding. More information is available in our Terms of Sale at the back of this catalogue, and on our website.

## BUYER'S PREMIUM

26% of hammer price up to £20,000
(31.2% including VAT), plus

25% of hammer price from £20,001 up to £500,000 (30% including VAT), plus

20% of hammer price from £500,001 up to £1,000,000 (24% including VAT), plus

12.5% of hammer price in excess of £1,000,000
(15% including VAT)

## ADDITIONAL CHARGES AND SYMBOLS

λ - Indicates that this lot may be subject to Artist's Resale Right (Droit de Suite) royalty charges.

ϒ - Indicates that this lot may be subject to CITES regulations when exported.

† - Indicates that VAT is payable by the purchaser at the standard rate of 20% on the hammer price as well as being charged on the buyer's premium.

θ - Indicates that the lot is a zero rated item and therefore subject to buyer's premium of 26% exclusive of VAT (0% VAT).

‡ - Indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due.

Ω - Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due.

β - Indicates that the lot is offered in Bond. This applies to wine. Bidding will be at duty paid prices other than for those lots marked 'IN BOND/β'.

Note, the import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation.

## PAYMENT

If you are successful, an invoice will be sent to the email address registered on your bidder account. The invoice will include detailed payment and collection information. If you wish to see this in advance, please visit our website. Items must be paid for in full and Know Your Client checks must be completed before we can release any purchases. Third party payments are not accepted. First time buyers may also be subject to restrictions on the methods of payment we can accept. Please confirm this with the saleroom prior to collection.

## COLLECTIONS AND SHIPPING

Collections on the day of the sale (Wednesday 12 March) will be from Dreweatts Donnington Priory salerooms. All items will be moved to Dreweatts Hambridge Lane on Thursday 13 March and will be available for collection from Dreweatts Hambridge Lane (not Donnington Priory salerooms) from Monday to Friday (9am–5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

## CONDITIONS OF SALE

Any registration to bid is subject to acceptance of our Auction Terms and Conditions and Privacy Policy. Both are available on our website.

## CONDITION OF ITEMS

Buyers must satisfy themselves to the condition of any item prior to bidding. Detailed condition reports and additional images are available upon request.

## EXPORT OF ITEMS

Prospective bidders are advised to familiarise themselves with any export and import restrictions or prohibitions applicable to the lots they wish to purchase. For example, the lots may contain prohibited material such as endangered species (and therefore be subject to CITES regulations) or be subject to shipping or trade restrictions. Cultural objects of certain age and value may require a UK export licence. It is buyer's responsibility to obtain any relevant export and/or import licences and permits, as well as pay any customs duties, taxes and other fees applicable on import into the destination country. Dreweatts will not cancel the sale if a lot may not be exported, imported or it is seized for any reason by a government authority.

## GLOSSARY OF TERMS

Where relevant, for example Picture auctions or Clocks auctions, a glossary of cataloguing terms will be available in the printed catalogues as well as on our website.

# SPECIALISTS FOR THIS AUCTION

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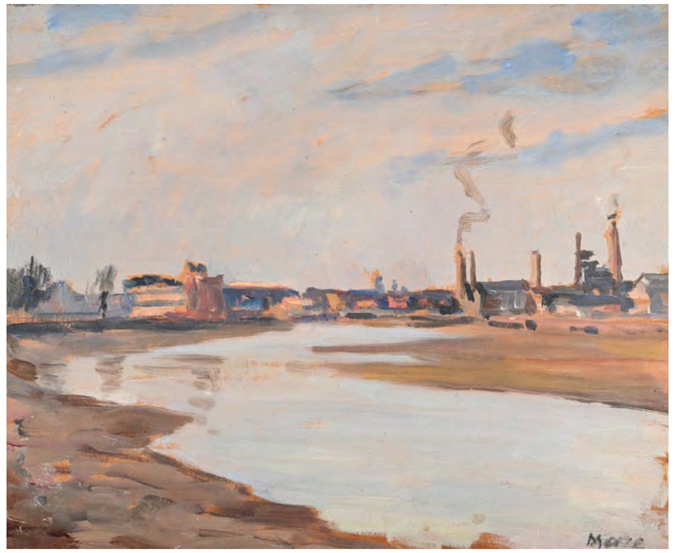


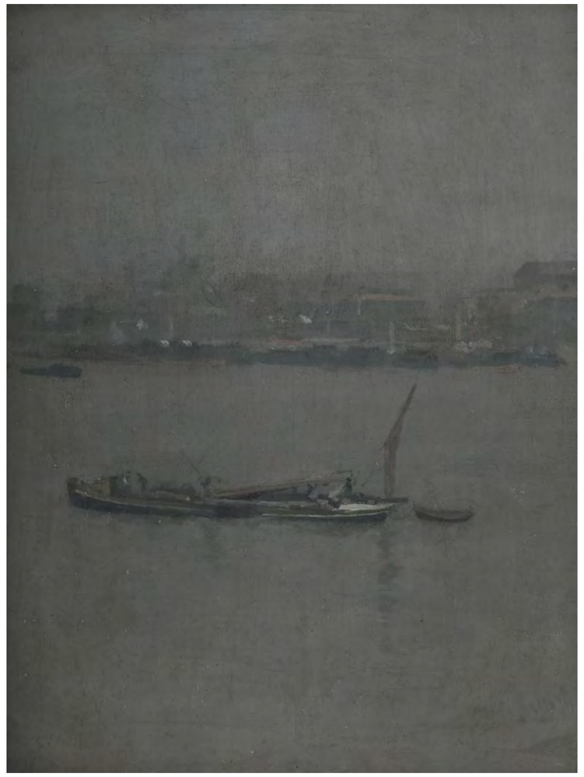
1

1 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*THE THAMES AT CHELSEA*
Oil on board
Signed (lower right)
22 x 27cm (8½ x 10½ in.)

Painted in 1983.

Provenance:
Browse & Darby, London

£400-600



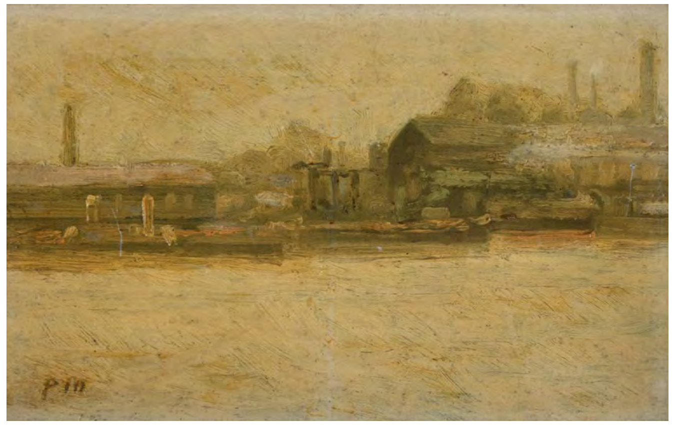
2

2
PAUL MAITLAND (BRITISH 1863-1909)
*LEADEN SKIES*
Titled and dated *Jan 08* (to label verso)
Oil on canvas
40.5 x 31cm (15¾ x 12 in.)

Provenance:
Private Collection, Michael J. Franklin, UK
Sale, Anderson & Garland, Newcastle, 29 July 2021, lot 975

Exhibited:
Probably London, Leicester Galleries, *Paintings of London by Paul Maitland*, May 1928, no. 42 as *Battersea above the Bridge, Leaden Sky*

£2,000-3,000



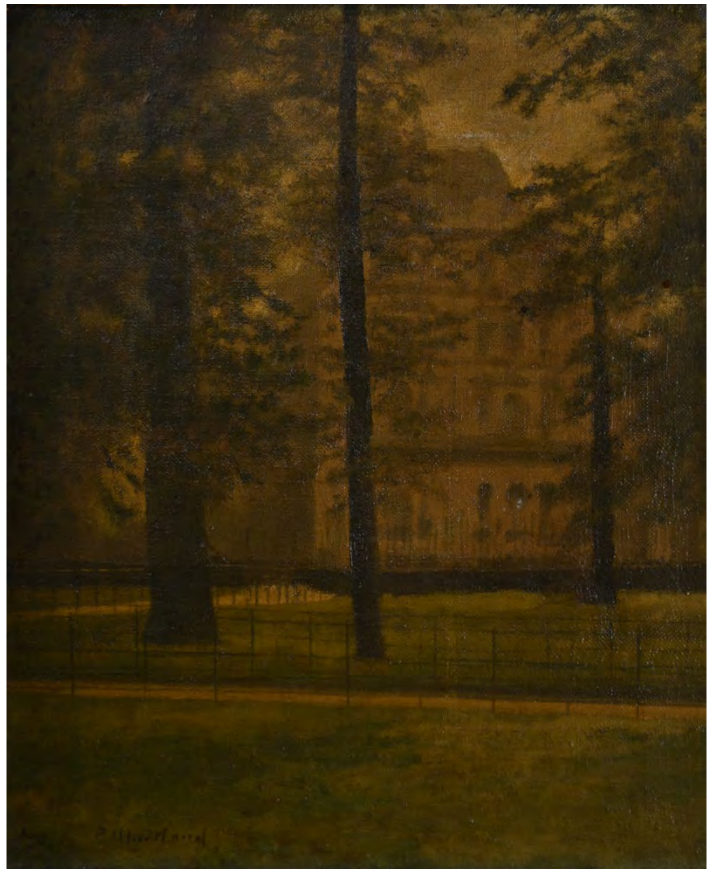
3

3
PAUL MAITLAND (BRITISH 1863-1909)
*OLD HOME OF THE STEAM-BOATS AT BATTERSEA*
Oil on board
Signed with initials (lower left); further signed and titled to the label (verso)
11 x 17.5cm (4¼ x 6¾ in.)

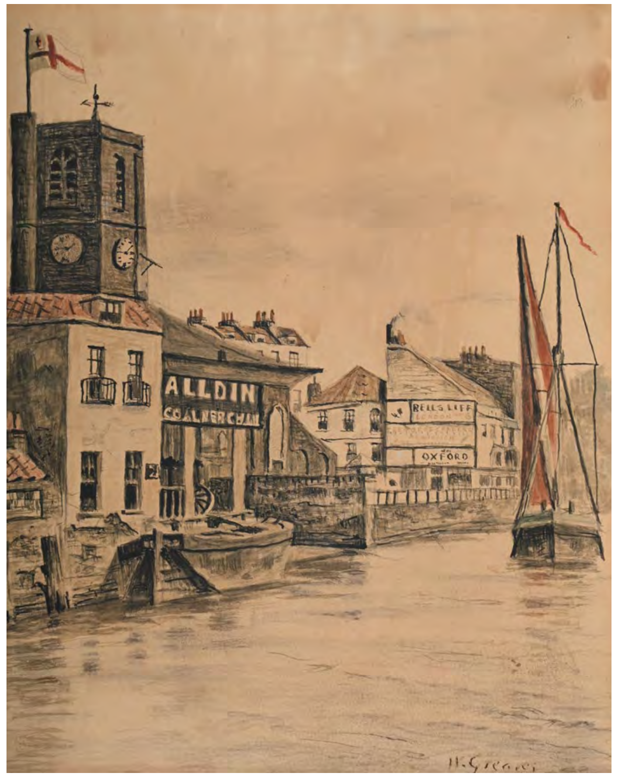
£600-800

4
PAUL MAITLAND (BRITISH 1863-1909)
*KENSINGTON GARDENS*
Oil on canvas
Signed (lower left)
30.5 x 25.5cm (12 x 10 in.)

£2,000-3,000



4



5

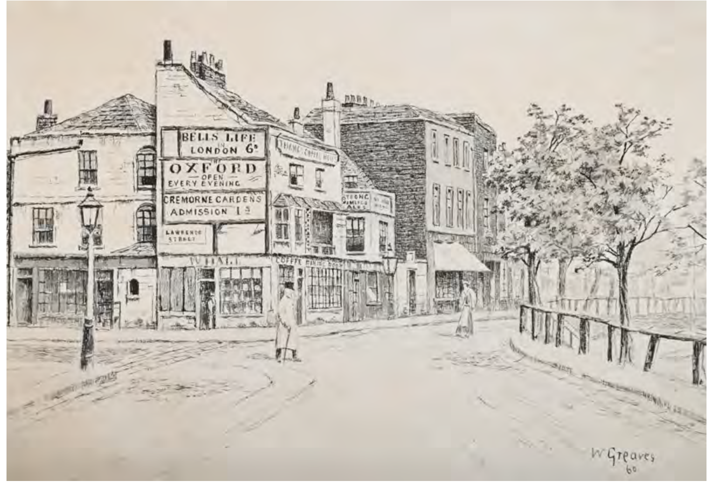
5
WALTER GREAVES (BRITISH 1846-1930)
*ON THE THAMES*
Pencil, ink and watercolour
Signed (lower right)
30 x 23.5cm (11¾ x 9¼ in.)

£500-700

6
WALTER GREAVES (BRITISH 1846-1930)
*THE OLD THAMES COFFEE HOUSE ON THE CORNER OF LAWRENCE STREET AND CHEYNE WALK, CHELSEA*
Pencil and ink
Signed and dated 60 (lower right)
22.5 x 33cm (8¾ x 12 in.)

Provenance:
P & D Colnaghi, London

£400-600



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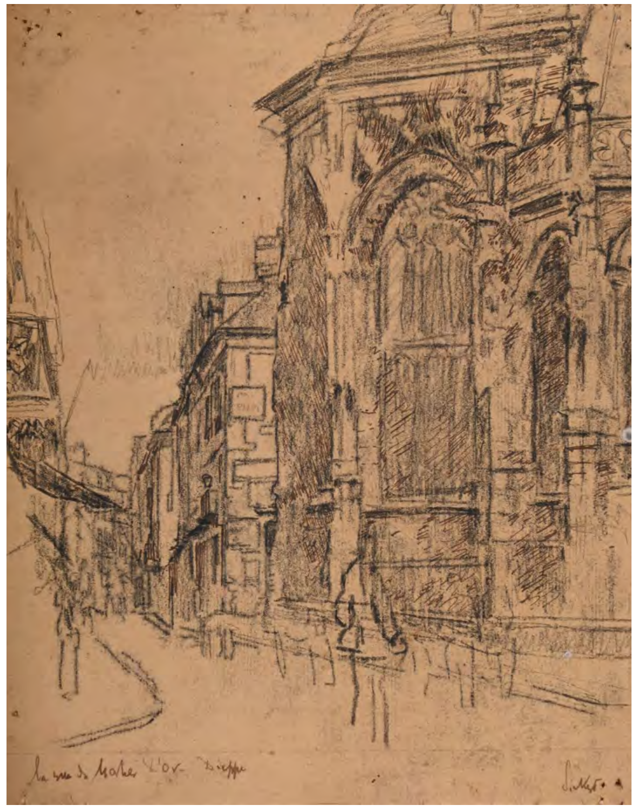


7

7

WALTER SICKERT (BRITISH 1860-1942)

*LA RUE DU MORTIER D'OR, DIEPPE*

Pencil

Signed (lower right), titled (lower left); variously inscribed to backboard (verso)

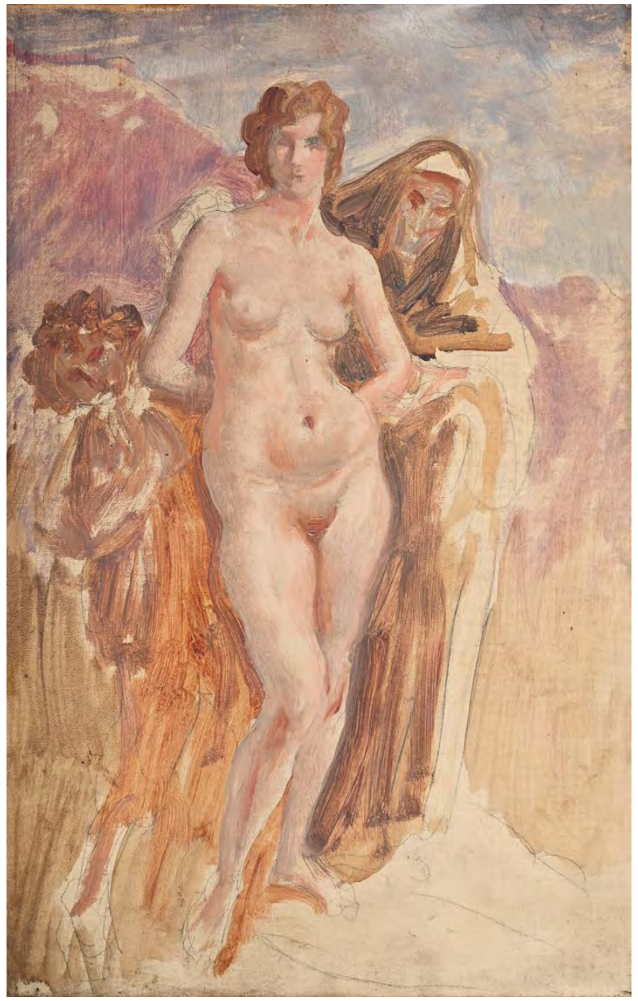
29 x 22.5cm (11¼ x 8¾ in.)

Provenance:

The Leicester Galleries, London

Sale, Christie's, London, 10 March 1967

£1,000-1,500



8

8 λ

AUGUSTUS JOHN (BRITISH 1878-1961)

*STRANGE COMPANIONS: AN ALLEGORY OF YOUTH AND AGE*

Oil on canvas

47.5 x 30.5cm (18½ x 12 in.)

Painted *circa* 1920-25.

Provenance:

Sale, Christie's, London, *Drawings and Paintings from the Studio of the late Augustus* John, 21 June 1963, lot 136

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

£3,000-5,000

9 λ

HENRY LAMB (BRITISH 1883-1960)

*THE EDGE OF A FOREST, BRITTANY*

Oil on board

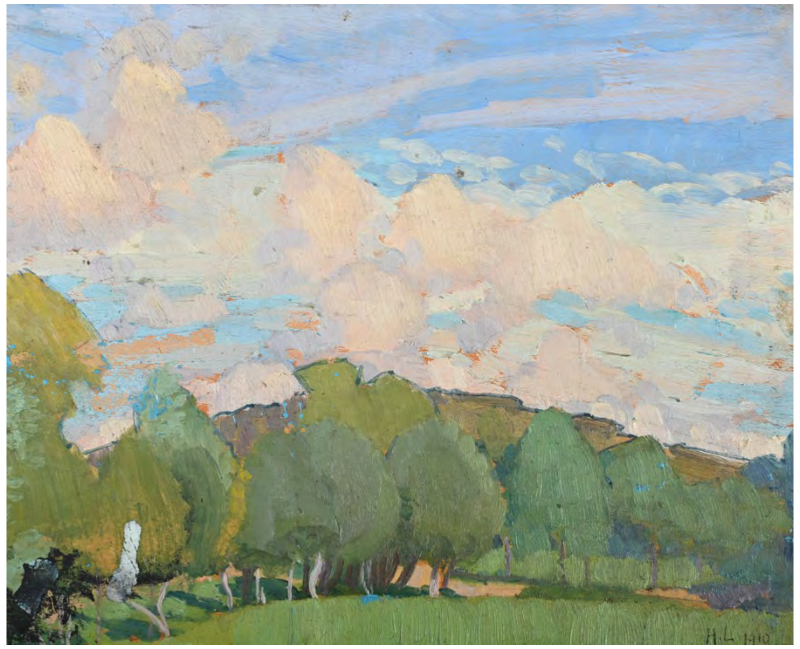
Signed with initials and dated *1910* (lower right)

19 x 24cm (7¼ x 9¼ in.)

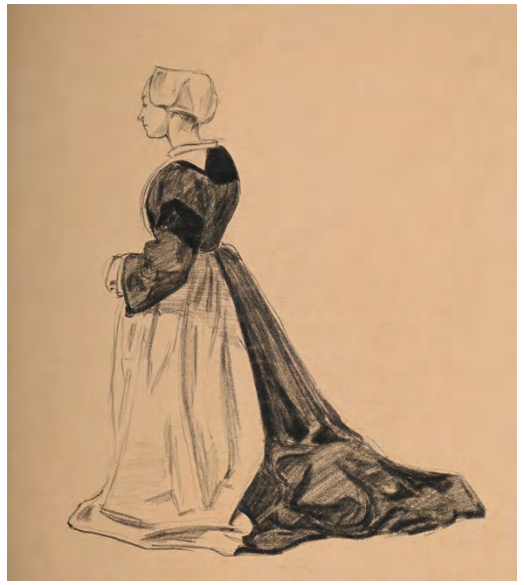
Provenance:

Roland, Browse & Delbanco, London

£1,500-2,000



9



10

10

ROBERT BEVAN

(BRITISH 1865-1925)

*BRETON GIRL KNEELING*

Crayon

29.5 x 26cm (11½ x 10 in.)

Provenance:

Thomas Agnew & Sons Ltd., London (no. 28482)

Exhibited:

London, The Arts Council of Great Britain, *Gauguin and the Pont-Aven Group*, 1966, no. 291

London, Thomas Agnew & Sons, Ltd., no. 77

£400-600

11

AMBROSE MCEVOY

(BRITISH 1878-1927)

*PORTRAIT OF LADY DIANA COOPER*

Watercolour and gouache

41 x 28cm (16 x 11 in.)

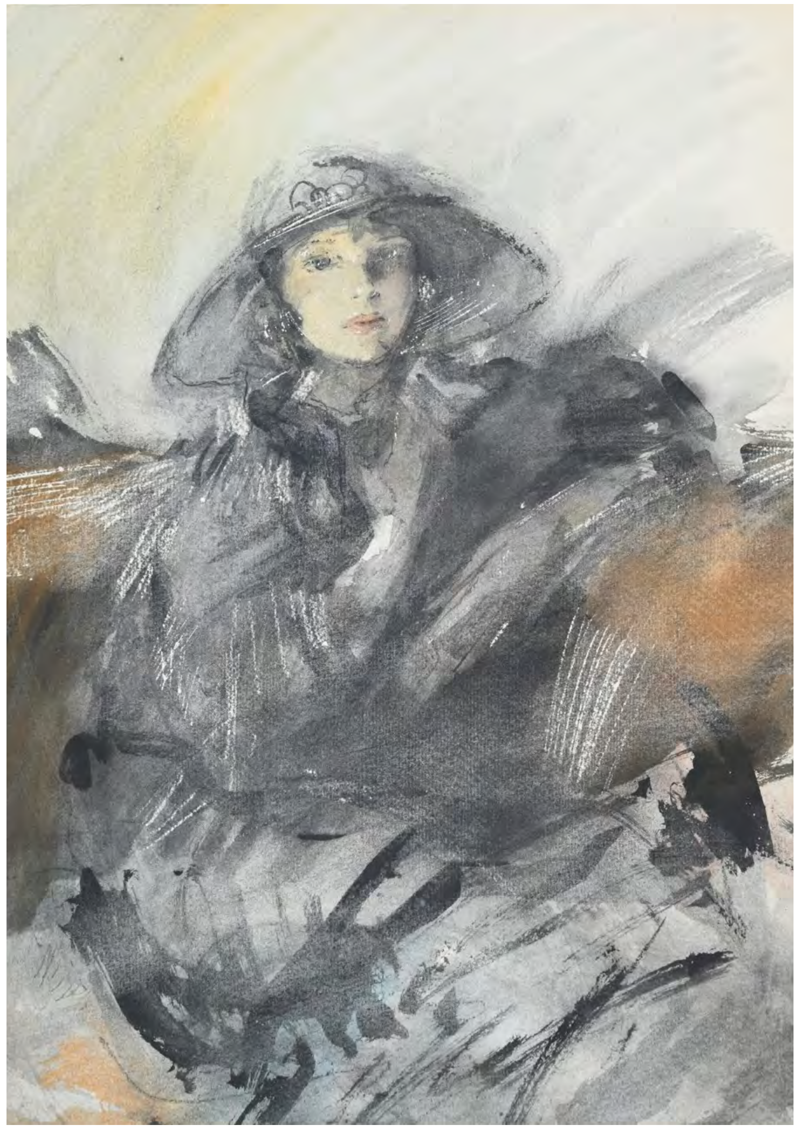
Provenance:

Professor Philip Rieff (1922-2006), Philadelphia Museum of Art

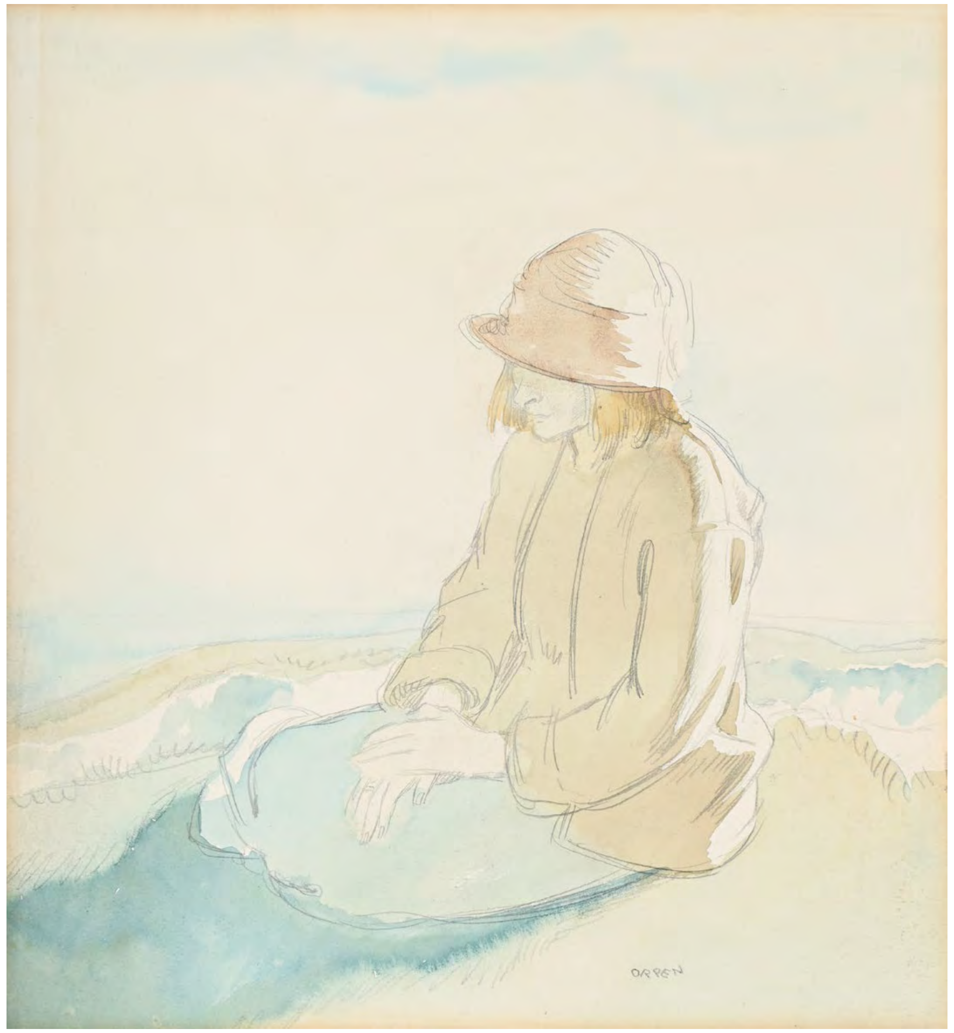
Spink, London

£1,000-1,500

12 (NO LOT)



11



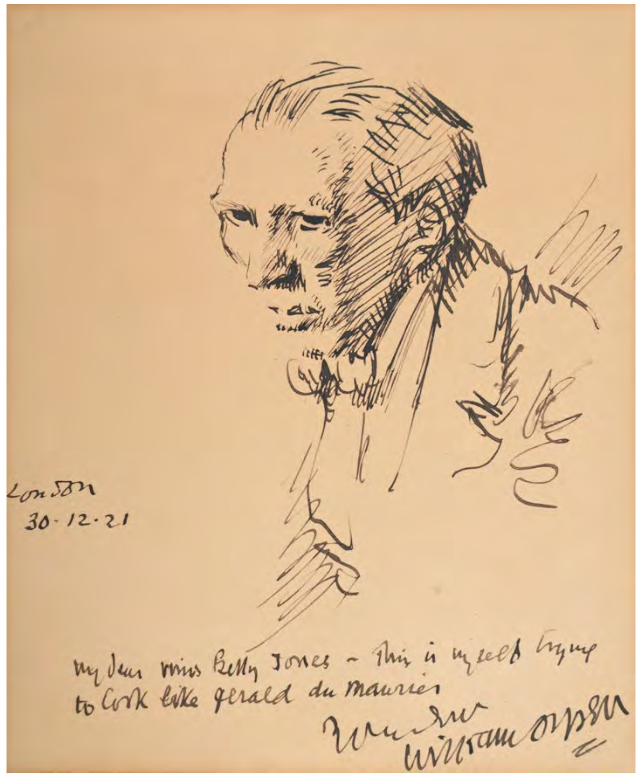
13

## 13

**SIR WILLIAM ORPEN
(BRITISH 1878-1931)**
*PORTRAIT OF MISS J.M. HONE, HOWTH, DUBLIN*
Pencil and watercolour
Signed (lower right)
34.5 x 31.5cm (13½ x 12¼ in.)

**Exhibited:**
London, The Fine Arts Society, *The Early Years of the New English Art Club*, February 1968, no. 85

**£4,000-6,000**


London
30-12-21
My dear Miss Kelly Jones - This is myself trying
to look like Gerald du Maurier
William Orpen

14

## 14

**SIR WILLIAM ORPEN (BRITISH 1878-1931)**
*SELF-PORTRAIT*
Ink
Signed, dedicated, inscribed *My dear Miss Kelly Jones-This is myself trying/to look like Gerald du Maurier* and dated *London 30.12.21* (to lower edge of sheet)
19 x 15cm (7¼ x 5¾ in.)

Gerald du Maurier was an actor whose best known roles included Ernest in J.M. Barrie's The Admirable Crichton, 1902 and George Darling and Captain Hook in Peter Pan at the Duke of York's Theatre in 1904.

**£800-1,200**

## 15 λ

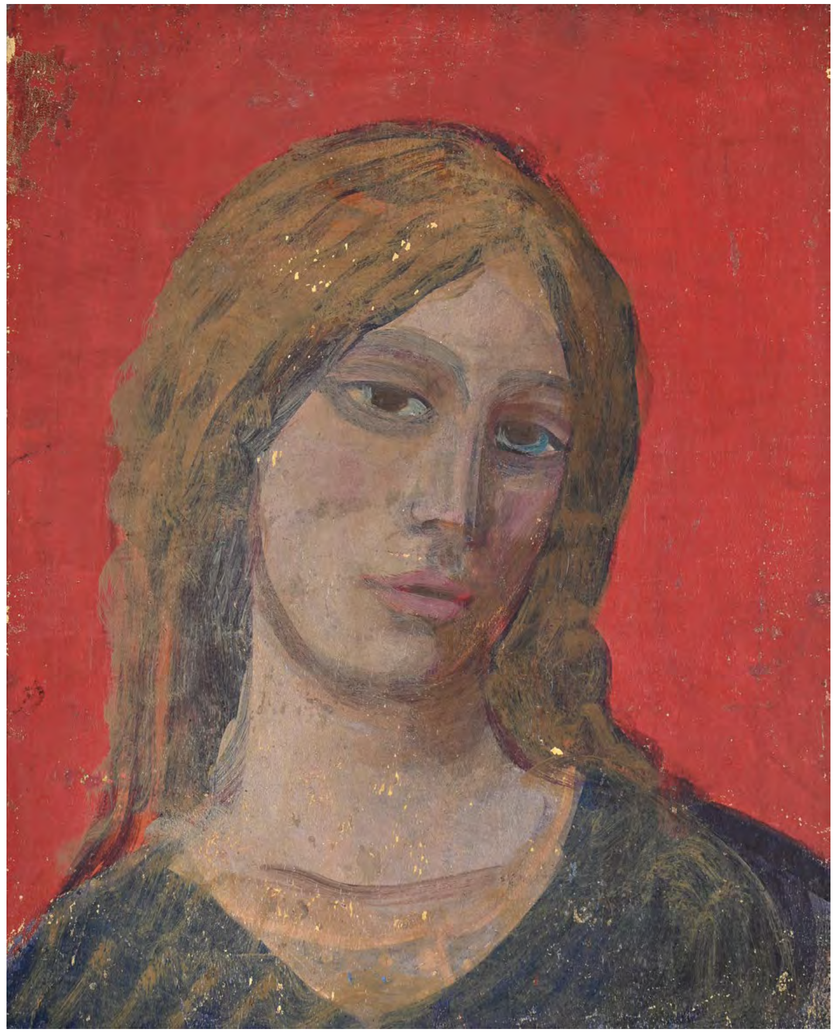
**AUGUSTUS JOHN (BRITISH 1878-1961)**
*AN IDEAL HEAD OF A GIRL*
Oil on board
39.5 x 32cm (15½ x 12½ in.)

Painted *circa* 1911.

**Provenance:**
Sale, Christie's, London, *Drawings and Paintings from the Studio of the late Augustus* John, 21 June 1963, lot 128

We are grateful to Rebecca John for her kind assistance in cataloguing this lot.

**£7,000-10,000**

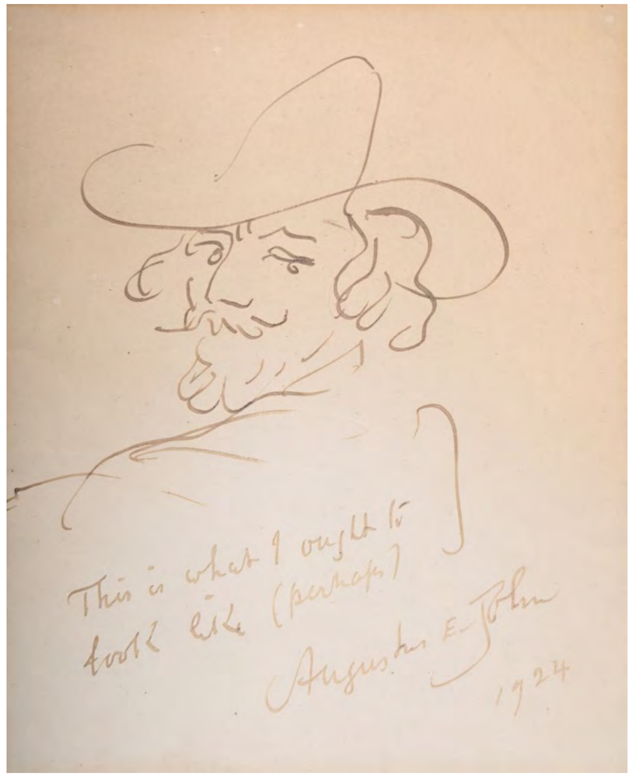


15

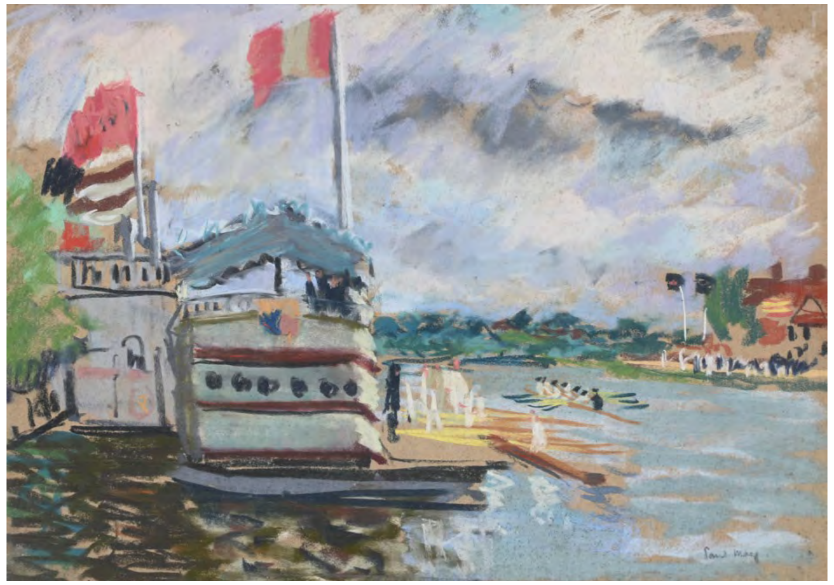
## 16 λ

**AUGUSTUS JOHN (BRITISH 1878-1961)**
*SELF-PORTRAIT*
Ink
Signed, inscribed *This is what I ought to/look like (perhaps)* and dated *1924* (to centre of sheet)
18.5 x 15cm (7¼ x 5¾ in.)

**£400-600**


This is what I ought to
look like (perhaps)
Augustus E John
1924

16

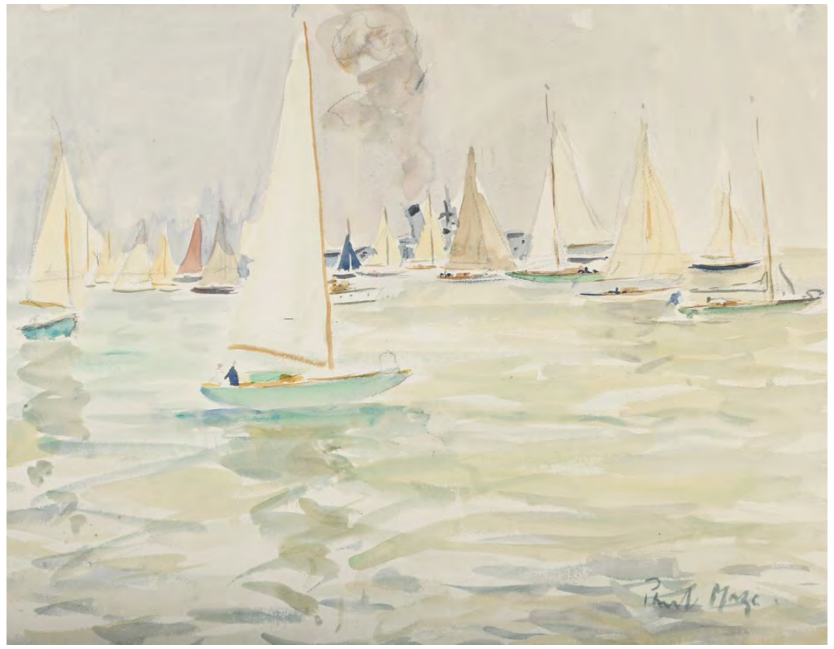


17

**17 λ**
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*ROWERS AT HENLEY ON THAMES, POSSIBLY HENLEY ROYAL REGATTA*
Pastel
Signed (lower right)
25.5 x 36cm (10 x 14 in.)

Provenance:
John Noott, Broadway

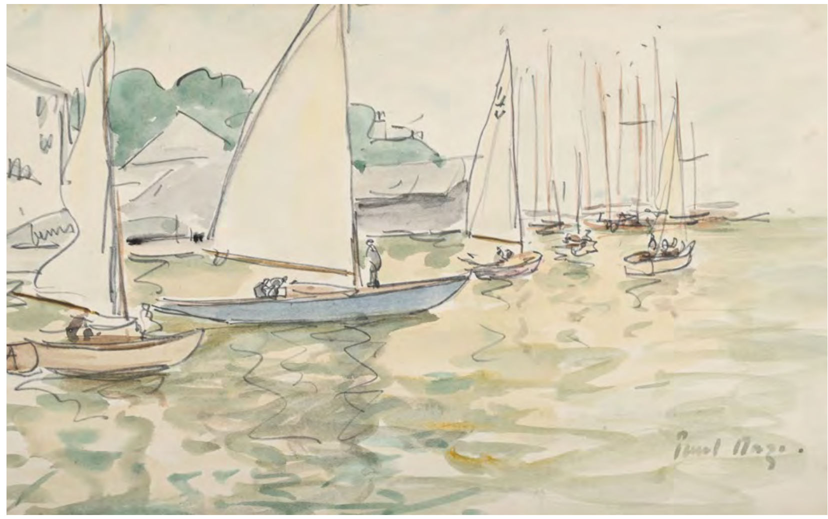
£700-1,000



18

**18 λ**
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*YACHTS WITH STEAMBOAT BEYOND*
Watercolour and pencil
Signed (lower right)
46 x 59cm (18 x 23 in.)

£500-700



19

**19 λ**
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*BOATS IN THE HARBOUR, TRADITIONALLY IDENTIFIED AS COWES*
Watercolour and pencil
Signed (lower right)
19 x 31.5cm (7¼ x 12¼ in.)

Provenance:
Sale, Dreweatts, 28 August 2016, lot 94

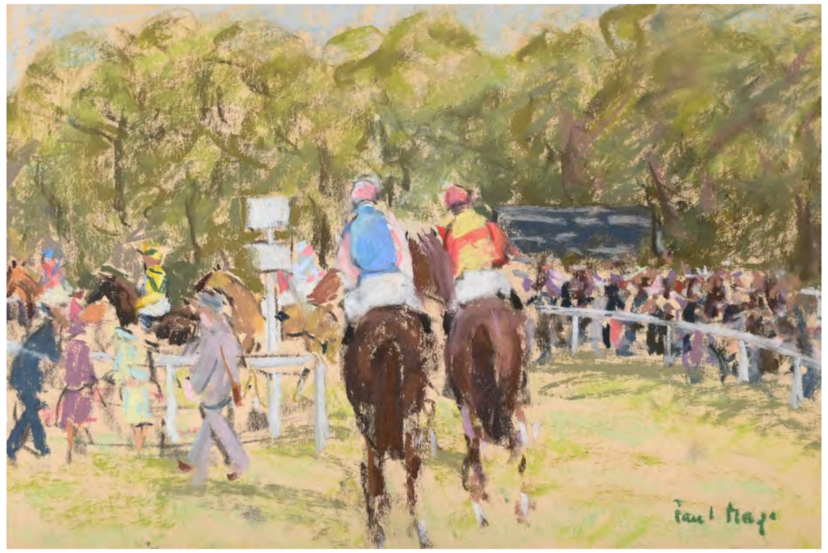
£400-600

**20 λ**
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*GOODWOOD, GOING DOWN TO THE START*
Pastel
Signed (lower right)
29 x 40cm (11¼ x 15½ in.)

Provenance:
Private Collection, S. Falconer Esq.
Browse & Darby, London

Exhibited:
London, Browse & Darby, *Paul Maze Exhibition*,
March-April, no. 14

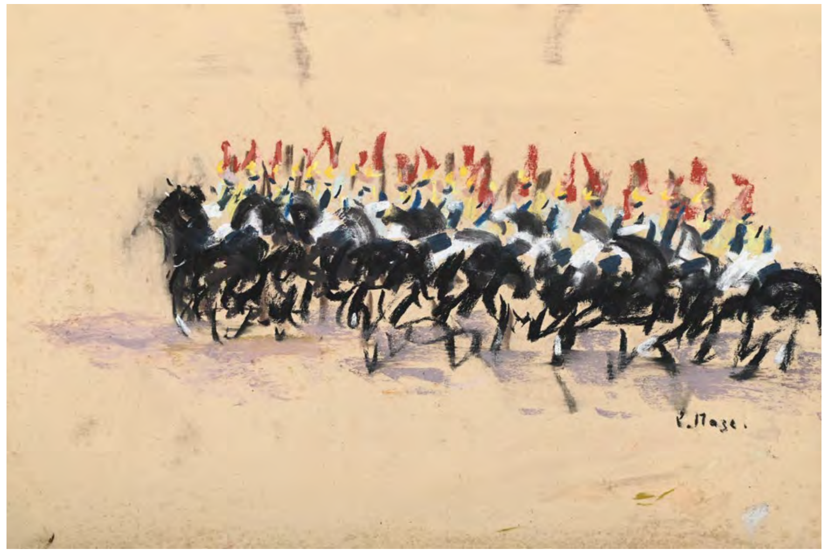
£800-1,200



20

**21 λ**
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*HORSEGUARDS*
Pastel
Signed (lower right)
25.5 x 37cm (10 x 14½ in.)

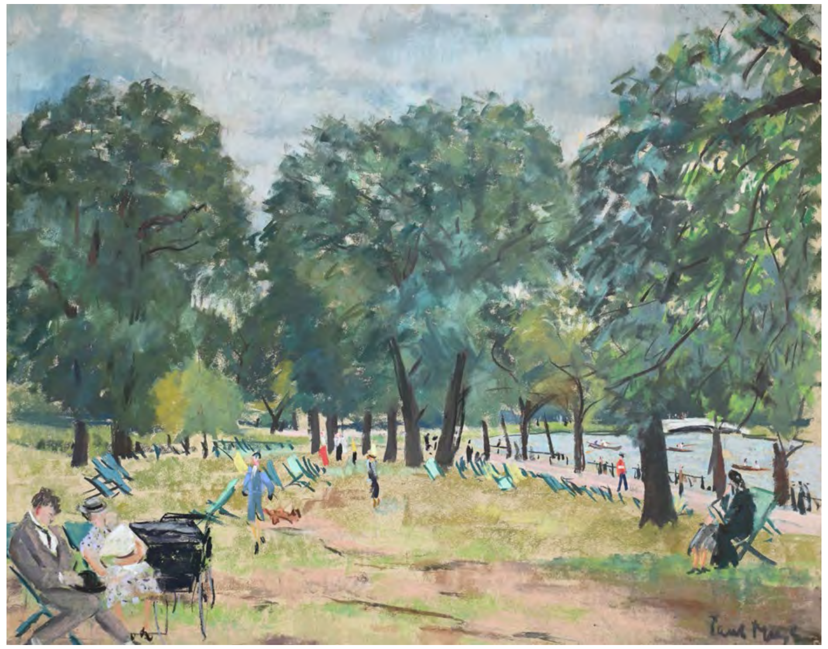
£600-800



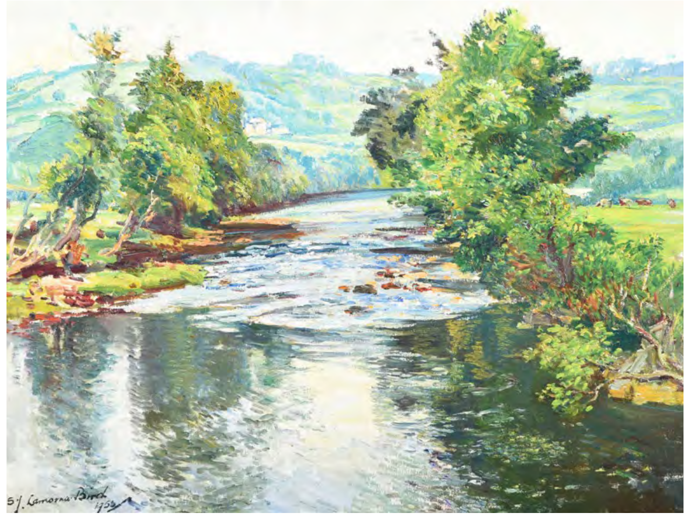
21

**22 λ**
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*FIGURES IN THE PARK, WITH BOATING ON THE LAKE*
Pastel
Signed (lower right)
54 x 72cm (21¼ x 28¼ in.)

£600-800



22



23

23 λ

**SAMUEL JOHN LAMORNA BIRCH (BRITISH 1869-1955)**

*THE MORNING'S RAIN, HA'PENNY BRIDGE, HELSTON*

Oil on canvas

Signed and dated *1953* (lower left)

56 x 76cm (22 x 29¾ in.)

Provenance:

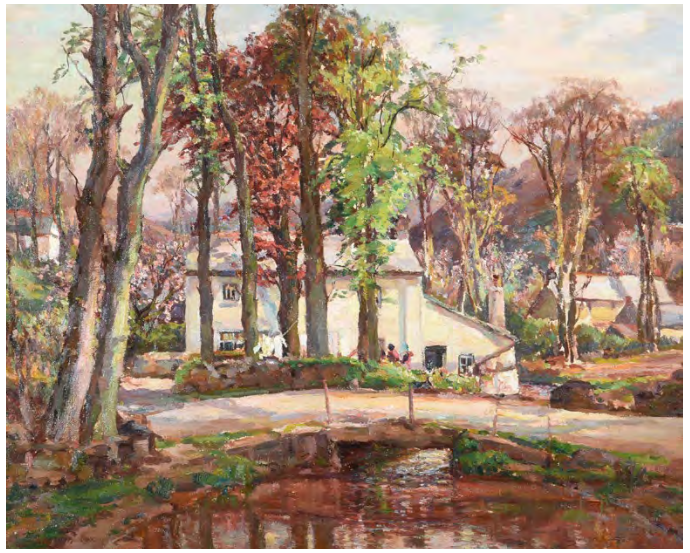
Waterhouse & Dodd, London

Acquired from the above by the late owner in 1998

Exhibited:

Location unknown, exhibited as titled, no.1 (purchased T. Dulverton)

£2,000-3,000



24

24

**GARSTIN COX (BRITISH 1892-1933)**

*IN LAMORNA VALLEY*

Oil on canvas

Signed (lower left)

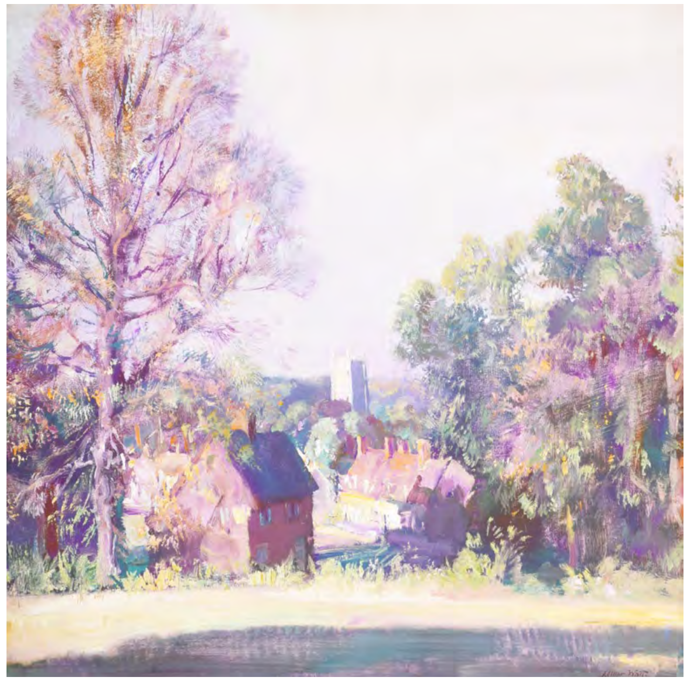
66 x 79cm (25 x 31 in.)

Provenance:

Waterhouse & Dodd, London

Acquired from the above by the late owner in 2000

£500-700



25

25 λ

**JOHN MILLAR WATT (BRITISH 1895-1975)**

*SADLER'S CORNER, DEDHAM*

Oil on board

Signed (lower right); signed and titled (verso)

61.5 x 61.5cm (24 x 24 in.)

Provenance:

Sale, Bonhams, London, 19 November 2013, lot 69

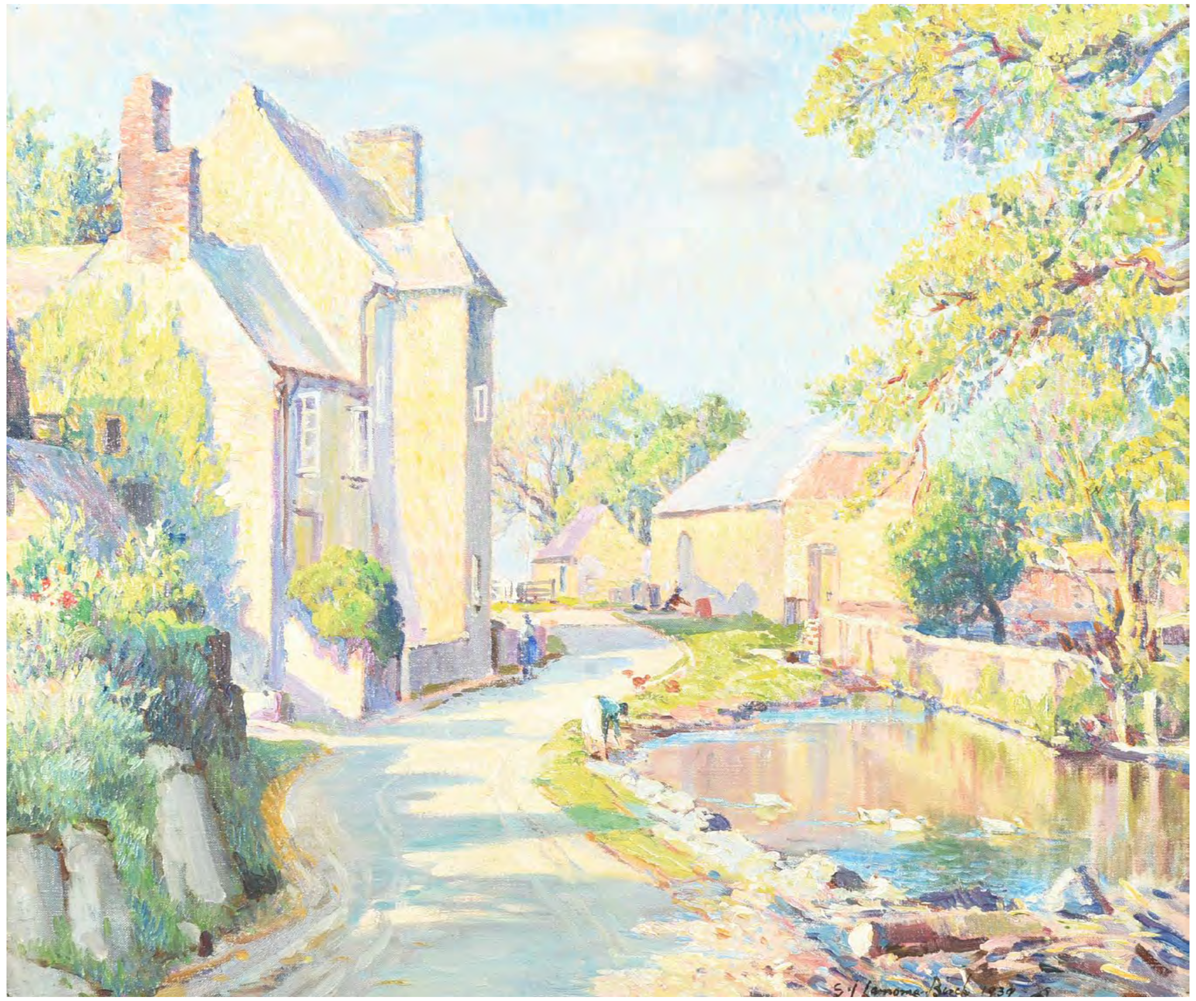
Messums, London

Acquired from the above by the late owner in 2014

Exhibited:

London, Messum's, *East Coast Influences*, February-March 2014, cat. no. 50

£1,500-2,000



26

26 λ

**SAMUEL JOHN LAMORNA BIRCH (BRITISH 1869-1955)**

*THE POST OFFICE, LAMORNA*

Oil on canvas

Signed and dated *1939* (lower right)

51 x 61.5cm (20 x 24 in.)

Provenance:

Sale, Waddington's, 11 June 1993, lot 1443

Sheila Hinde Fine Art, Greatham, West Sussex

Acquired from the above by the late owner in 1993

£4,000-6,000

27 λ

**SAMUEL JOHN LARMORNA BIRCH (BRITISH 1869-1955)**

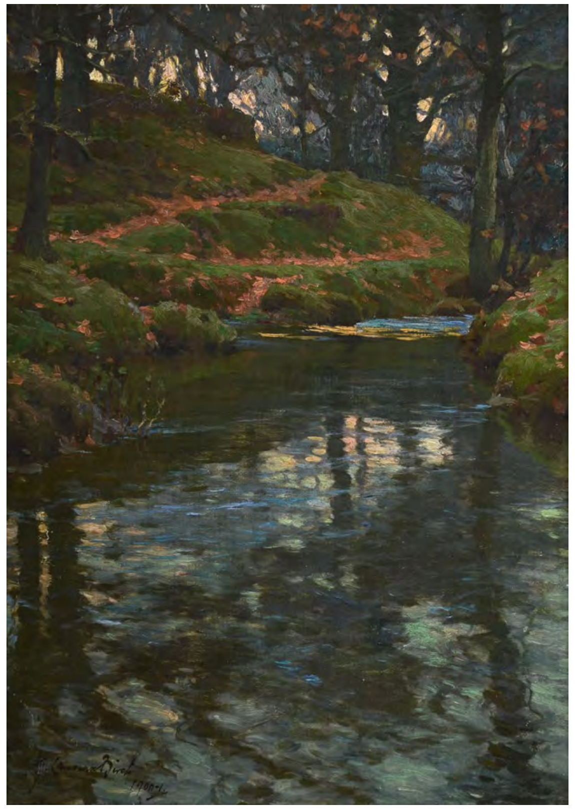
*SUNLIGHT ON LAMORNA STREAM*

Oil on canvas

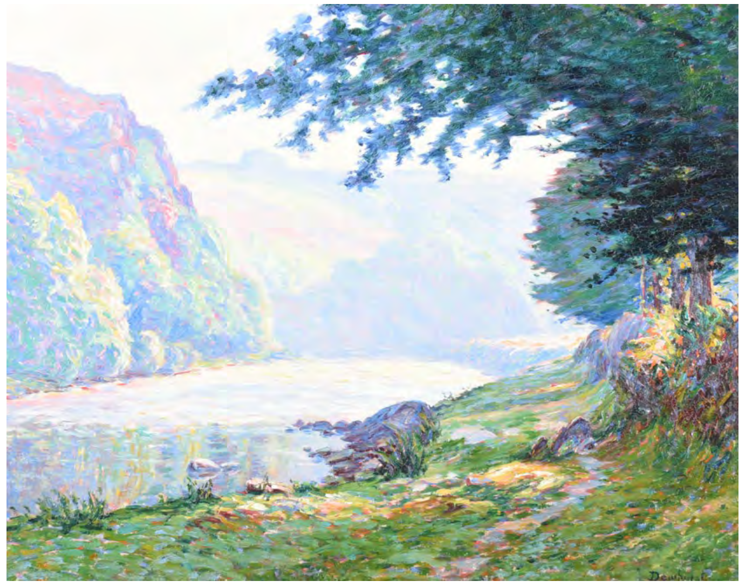
Signed and dated *1900-01* (lower left)

36 x 25cm (14 x 9¾ in.)

£1,000-1,500



27



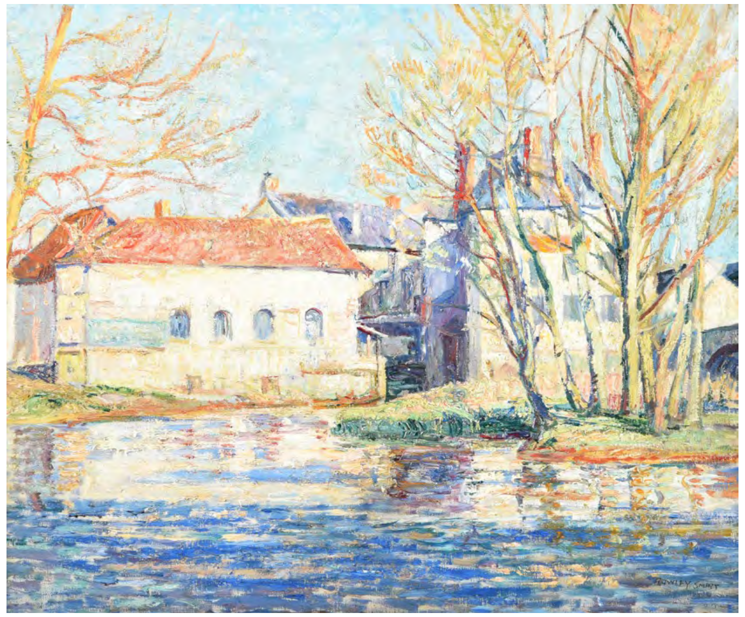
28

### 28

WYNFORD DEWHURST (BRITISH 1864-1941)
*FRENCH RIVER LANDSCAPE ON THE SEINE*
Oil on canvas
Signed (lower right)
66 x 82cm (25 x 32¼ in.)

Provenance:
Waterhouse & Dodd, London
Acquired from the above by the late owner in 1994

£800-1,200



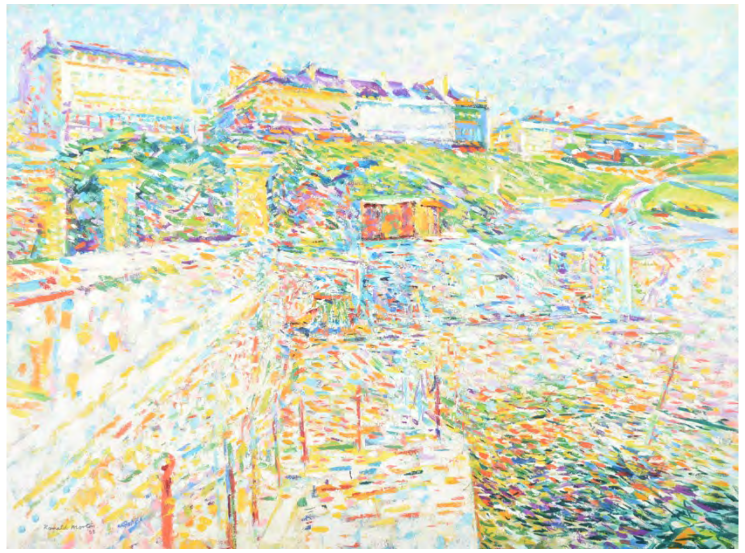
29

### 29

EDGAR ROWLEY SMART (BRITISH 1887-1934)
*MORET-SUR-LOING*
Oil on canvas
Signed (lower right)
51 x 61cm (20 x 24 in.)

Provenance:
Hollywood Road Gallery, London
Acquired from the above by the late owner in 1989

£500-700



30

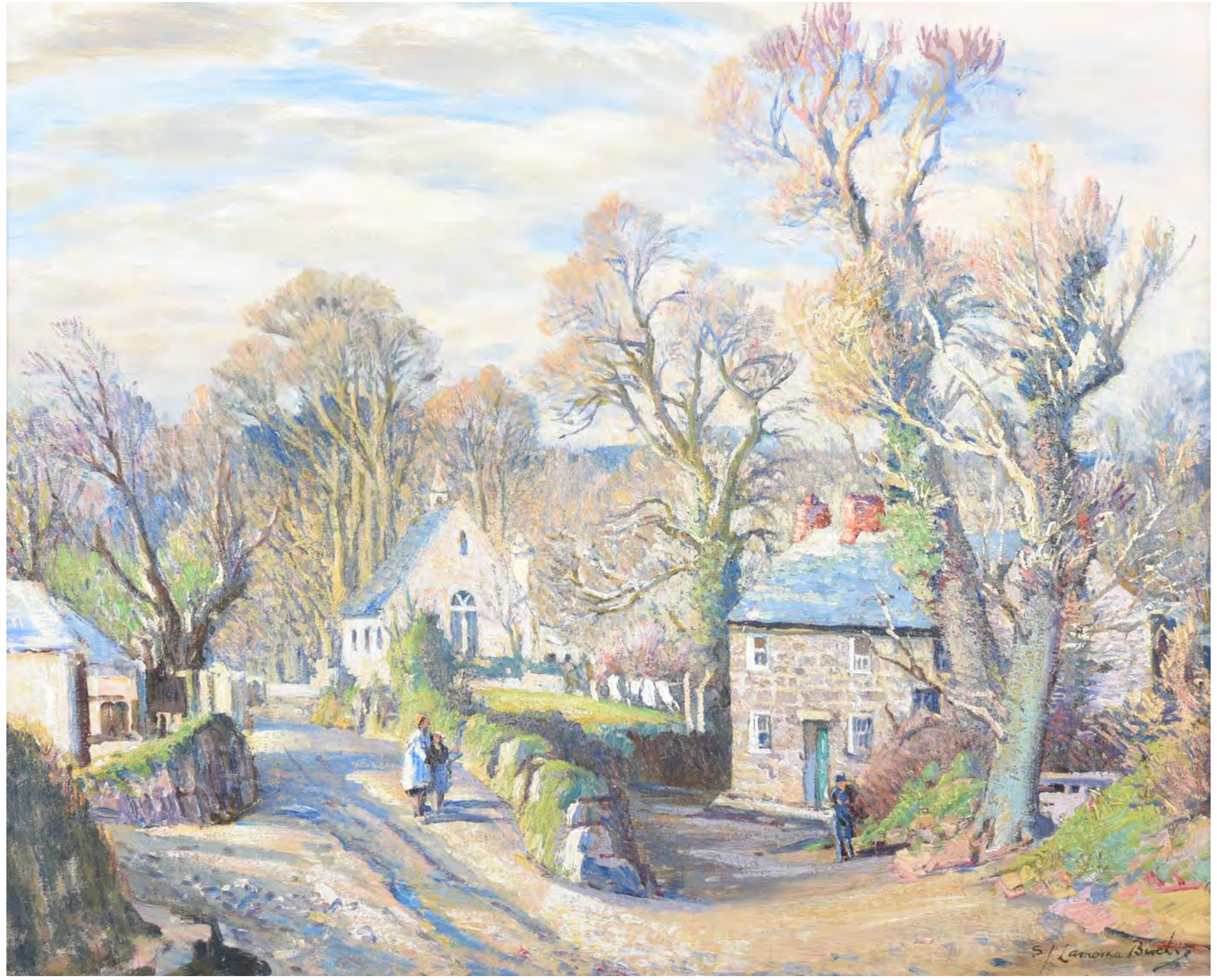
### 30 λ

RONALD MORTON (BRITISH B. 1918-?)
*COASTAL LANDSCAPE, PLYMOUTH HOE*
Oil on canvas
Signed and dated '58 (lower left); titled and inscribed to stretcher (verso)
68.5 x 92cm (26¾ x 36 in.)

Provenance:
Sheila Hinde Fine Art, Greatham, West Sussex
Acquired from the above by the late owner in 1993

Exhibited:
London, Royal Academy, 1958, cat. no. 409

£250-350



31

### 31 λ

SAMUEL JOHN LAMORNA BIRCH (BRITISH 1869-1955)
*MINSTER LOVELL IN THE WINDRUSH*
Oil on canvas
Signed (lower right)
51.5 x 64cm (20¼ x 25 in.)

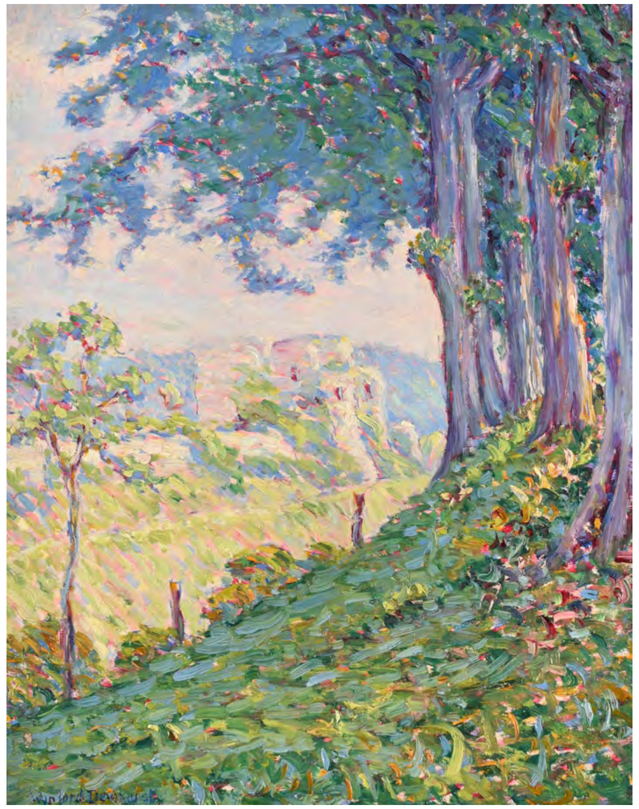
Provenance:
Laing Fine Art Galleries
Sale, Waddington's, 11 June 1993, lot 1442
Sheila Hinde Fine Art, Greatham, West Sussex
Acquired from the above by the late owner in 1993

£4,000-6,000

### 32

WYNFORD DEWHURST (BRITISH 1864-1941)
*LANDSCAPE WITH RUINS*
Oil on canvas
Signed (lower left)
51 x 41cm (20 x 16 in.)

£2,000-4,000



32

33 λ
DAME LAURA KNIGHT (BRITISH 1877-1970)
*LAMORNA COVE NO.7 (A STONY BEACH)*
Oil on canvas
Signed (lower right)
45.5 x 51cm (17¾ x 20 in.)

Painted *circa* 1920.

**Provenance:**
Westmorland Fine Arts
Private Collection, London (probably acquired from the above *circa* 1970)
Thence by descent to the late owner

Undated but believed to be *circa* 1920, being the date of a number of similar scenes painted of Lamorna Cove from this vantage point.

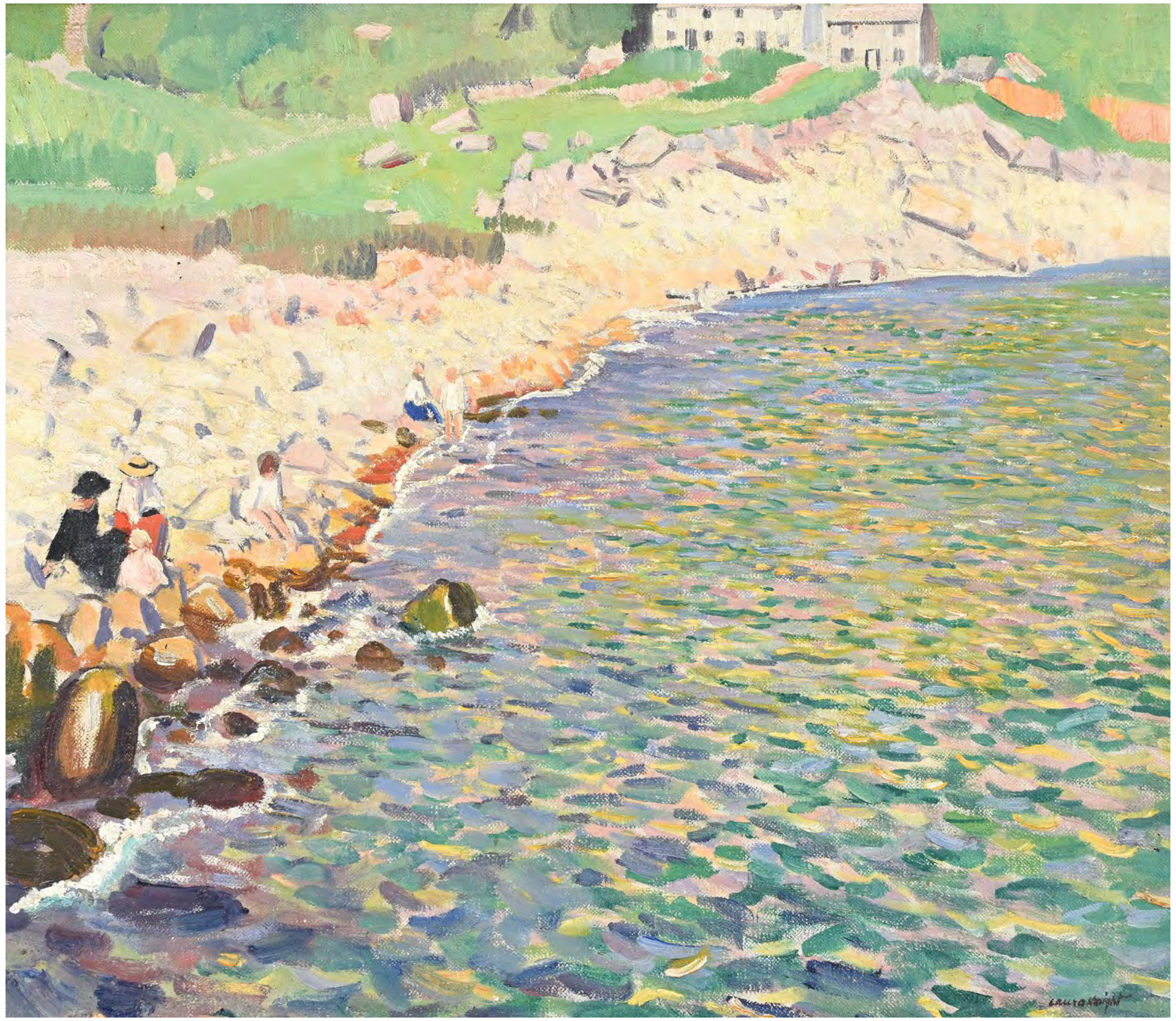
There are seven works titled *Lamorna Cove*, six of which are of very similar scenes of Lamorna Cove harbour and four of which are oil on canvas. The works vary as between each other in depicting slightly different scenes of boys in a rowing boat within the harbour, swimming in the sea and depicting different aspects of the harbour. The artist states in her autobiography *"Many studies were done in the cove itself that year, which resulted in a picture called "Lamorna Cove", the little bay being turned to gold by the reflection of the sun shining on the cliff above"*. The artist is referring to what has been catalogued as #0203 *Lamorna Cove No. 2*, exhibited at the Royal Academy in 1920.

Painted from the top of Trequrnow Cliff, not far from Flagstaff Cottage, where Lamorna Birch lived and not far from the artist's wooden studio shed perched on the rock face, provided by Colonel Paynter who owned most of the land in the surrounding area. Lamorna Cove is flanked by rugged granite cliffs rising to 300 feet. On the eastern flank there are huge piles of quarry spoil, of large chunks of granite that have weathered with vegetation taking hold.

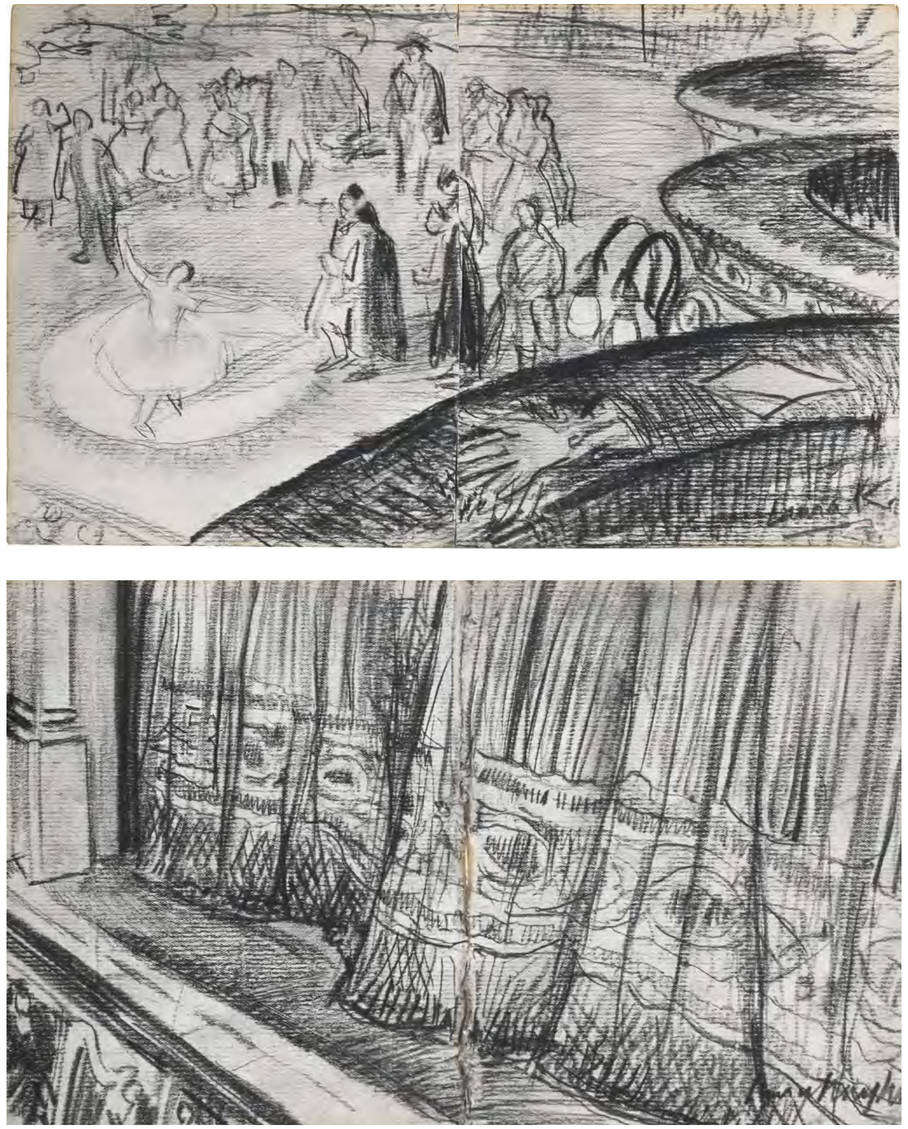
The scene reflects what the artist sees in the little bay being turned gold by the reflection of the sun shining on the cliffs, particularly on the crests of the ripples of the sea waves. The scene also depicts a lady and several children sat on the quarry spoil chunks of granite beside the sea. The lady could well be Houghton (Lamorna Birch's wife) and her two daughters together with some other local children gazing at the clear blue waters with its golden reflections. In the background is shown the quarry Count house in front of the quarry worker cottages.

We are grateful to R. John Croft F.C.A. for his assistance in cataloguing this lot which will be included in the *Laura Knight Catalogue Raisonne* currently being prepared.

£50,000-80,000



33



34

### 34 λ

DAME LAURA KNIGHT (BRITISH 1877-1970)
*TWO THEATRE STUDIES: SONJA HENIE AT THE BLACKPOOL ICE DOME & STUDY FOR "PAVLOVA TAKING A CALL"*
Black crayon, each study executed on two sheets of paper, the set framed as one
Both signed (lower right)
Each 19 x 30.5cm (7¼ x 12 in.)
Overall (including frame):
68 x 53cm (26¾ x 20¾ in.)

We are grateful to R. John Croft F.C.A. for his assistance in cataloguing this lot. The works will be included in the *Laura Knight Catalogue Raisonne* currently being prepared.

£500-700

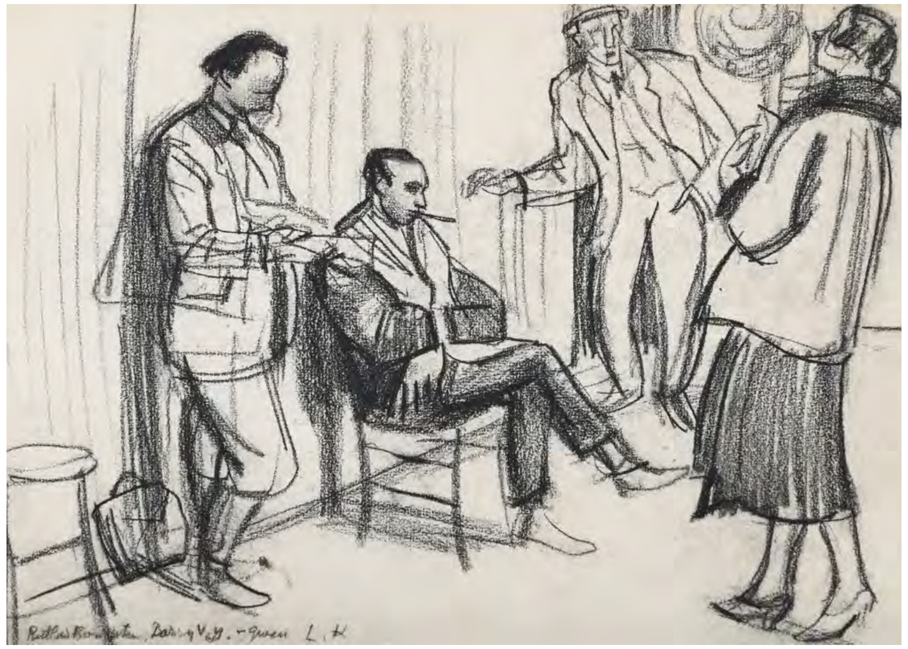
### 35 λ

DAME LAURA KNIGHT (BRITISH 1877-1970)
*THE REHEARSAL: RUTLAND BOUGHTON, GWEN FFRANGCON-DAVIES AND BARRY JACKSON*
Black chalk
Signed with initials and inscribed *Rutland Boughton, Barry V.J. + Gwen* (lower left)
24.5 x 34.5cm (9½ x 13½ in.)

The present work is a drawing backstage at Birmingham Repertory Theatre at the time of a rehearsal of *The Immortal Hour*, in 1921 or 1922, depicting Rutland Boughton, Barry Jackson and Gwen Ffrangcon Davies

This work is recorded in the *Laura Knight Catalogue Raisonne* currently being prepared by R. John Croft F.C.A. under catalogue number D#0245.

£1,000-2,000


Rutland Boughton, Barry V.J. + Gwen L.K.

35

### 36 λ

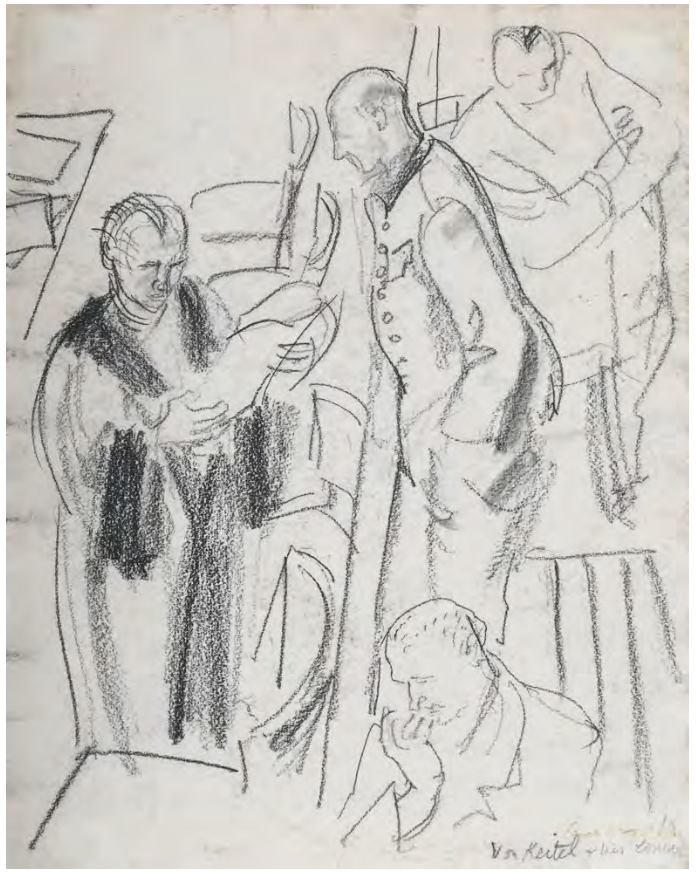
DAME LAURA KNIGHT (BRITISH 1877-1970)
WILHELM KEITEL & HIS COUNSEL, NUREMBERG TRIALS
Charcoal
Signed and inscribed *Von Keitel & his Counsel* (lower right)
34 x 26cm (13¼ x 10 in.)

**Provenance:**
Sale, Sotheby's, London, *Works by Dame Laura Knight, D.B.E., R.A.* (sold by order of the executors), 26 November 1970, lot unknown

Knight was commissioned as the sole official artist of the British Government to record the Nuremberg Trials. The sketch was most probably amongst a group of drawings sold as part of the artist's estate.

We are grateful to R. John Croft F.C.A. for his assistance in cataloguing this lot which will be included in the *Laura Knight Catalogue Raisonne* currently being prepared.

£1,000-1,500



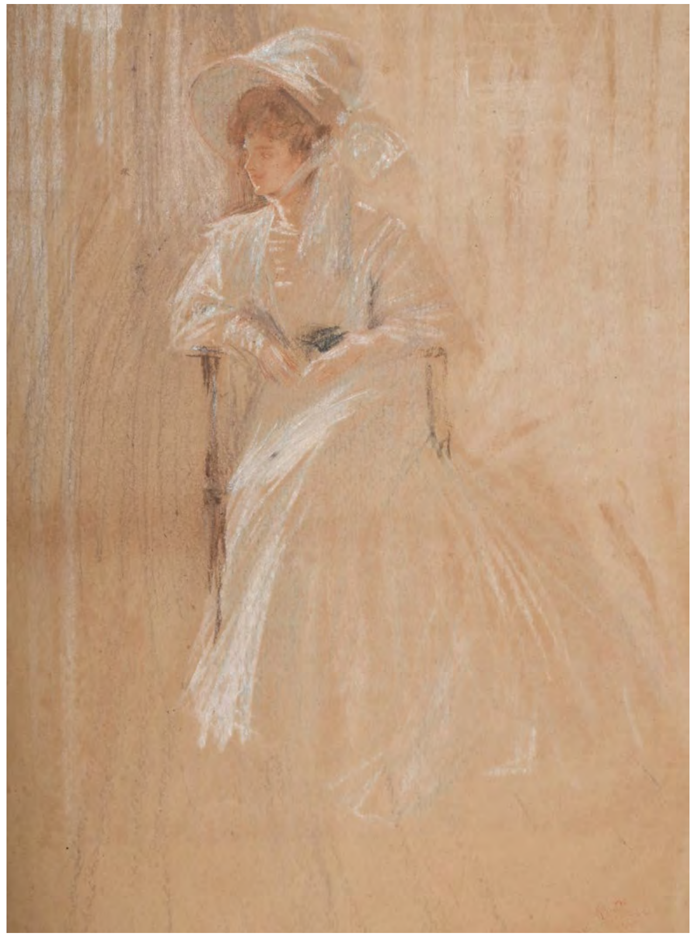
36

### 37 λ

**WILLIAM RUSSELL FLINT (BRITISH 1880-1969)**
*PORTRAIT STUDY OF MRS M. SEUTER, THE ARTIST'S SISTER-IN-LAW*
Pastel
Signed and dated *Dec 8-1907* (lower right)
29 x 20cm (11¼ x 7¾ in.)

The study was executed by Flint on a piece of torn brown paper whilst Seuter was waiting to attend a garden party at Buckingham Palace. Mrs Seuter's husband, Robert Purves Flint, was in the diplomatic service in Ceylon.

£300-500



37

38 λ

**DAME LAURA KNIGHT**
**(BRITISH 1877-1970)**
*TWO ROMANY LASSES ON ASCOT HEATH*
Oil on canvas
Signed (lower left)
63.5 x 76.2cm (25 x 30 in.)

**Provenance:**
Ian MacNicol, Glasgow
John E. Milne Esq., Private Collection, Glasgow, acquired from the above in 1966
John Martin of London, Modern Art from Britain & Ireland, London
The Collection of the Bowerman Charitable Trust, acquired from the above in 2001

**Exhibited:**
Penzance, Penlee House Gallery & Museum, *Laura Knight: In the Open Air*,16 June 2012 - 8 September 2012, touring exhibition to Nottingham, Djanogly Art Gallery, 22 September - 4 November 2012; Worcester, Worcester Art Gallery, 17 November 2012 - 10 February 2013
Penzance, Penlee House Gallery & Museum, *Laura Knight: A Celebration*, 17 May - 16 September 2021

Gypsy and traveller communities have long cherished the tradition of gathering at racing events, particularly at Ascot and Epsom, as horses have always held significant importance within the traveller community. These occasions, following months of travel, offered a chance for communities to meet and celebrate. The races provided a vibrant backdrop for socialising and an opportunity to display their finest clothes and jewellery. It became tradition to sell flowers and lucky heather to fellow attendees, a tradition that continues to this day.

During the 1930s, Laura Knight regularly attended the races at Epsom Downs and Ascot, initially recommended by her friend Sir Alfred Munnings. Her connection with Ally Bert, wife of a circus performer, led to an introduction to Mr. Sully, who owned a garage.

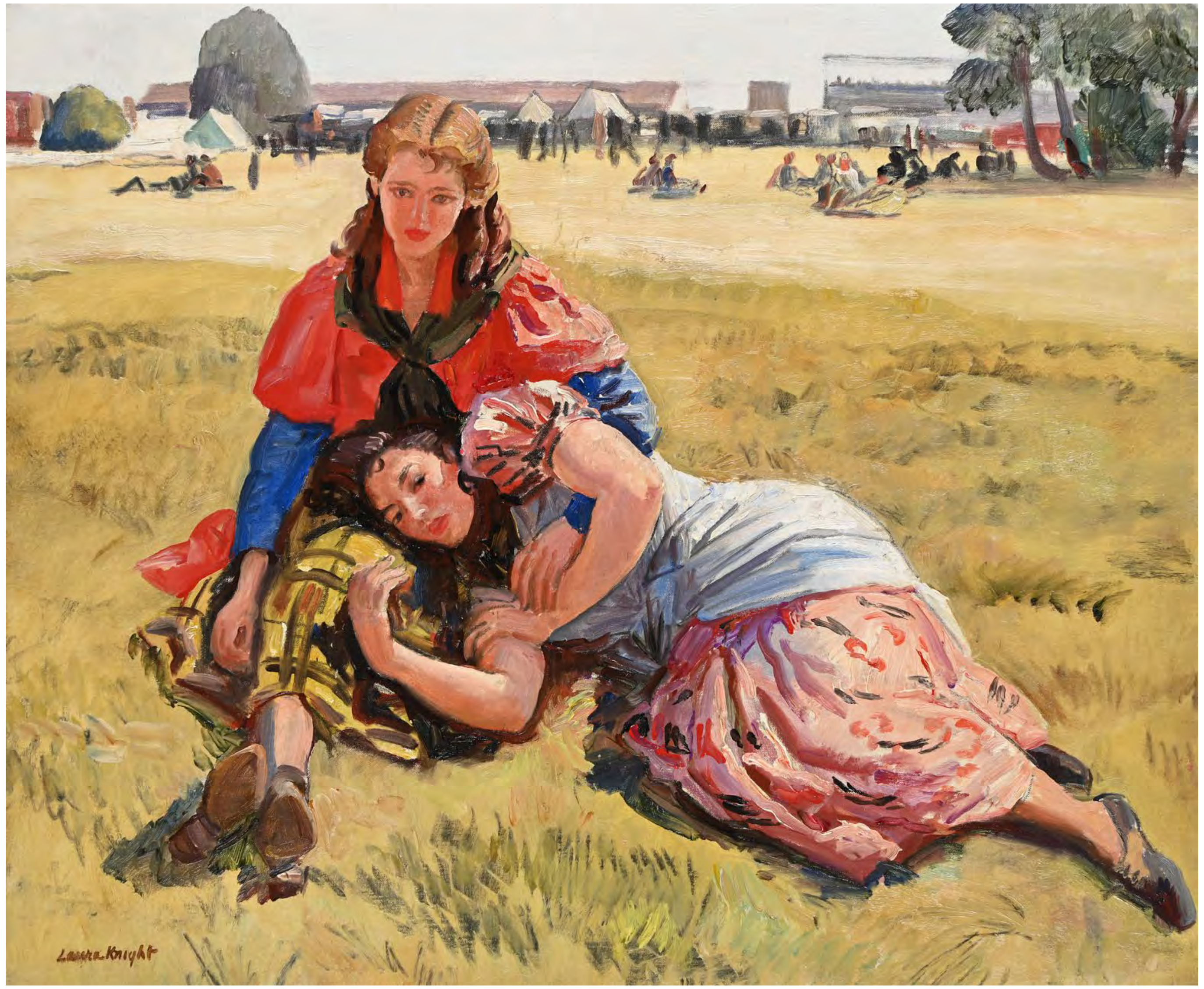
Mr. Sully kindly agreed to chauffeur Knight and her companions in his Rolls Royce, which, with its high roof, accommodated Knight's easel and canvas comfortably. Knight would record from life scenes from these meets, capturing the festivities, characters and everyday life providing a unique insight into these historic meets.

'This Royal meeting was a special occasion for the gipsies [*sic.*]; they came in their bright satin gala dresses, hair elaborately arranged with curls soaped to their cheeks, their sharp black eyes alert for police as they made a round of parked cars which had passengers standing on top. Out came a crystal from a hidden pocket, and a wheedling voice offered to tell fortunes - forbidden by law. They never bothered Laura at her easel in the Rolls; she was a source of money in another way, for now she asked gipsies [*sic.*] of different ages to pose for her, and paid them. More important still, they knew that she liked and admired Romany folk' (J. Dunbar, *Laura Knight*, 1975, p. 143)

Laura Knight beautifully captures the essence of Romany life through her paintings. Following on from the races, Knight was welcomed into the travelling community, spending time painting direct from life in Iver. She engaged intimately with the community which lends her work a remarkable authenticity and realism that is both honest and romantic. In the present lot, the Ascot racecourse is depicted in the distance, with the Queen Anne Enclosure visible in the upper right corner. The lawn is scattered with groups of people at leisure, relaxing and resting under the trees. Central to the composition are two female figures: one seated and the other lying with her head resting in the lap of the seated figure. The seated figure wears a striking red cape with primary blue sleeves and a yellow tartan skirt, her auburn curls flowing over her shoulders. The figure lying down has jet black hair with a curl resting on her forehead. Her arms are delicately placed on her friend's knee, her right arm gently entwined with her companion's. The soft pastel shades of her patterned dress create a serene and beautiful contrast.

We are grateful to R. John Croft F.C.A. for his assistance in cataloguing this lot which will be included in the *Laura Knight Catalogue Raisonne* currently being prepared.

**£20,000-30,000**



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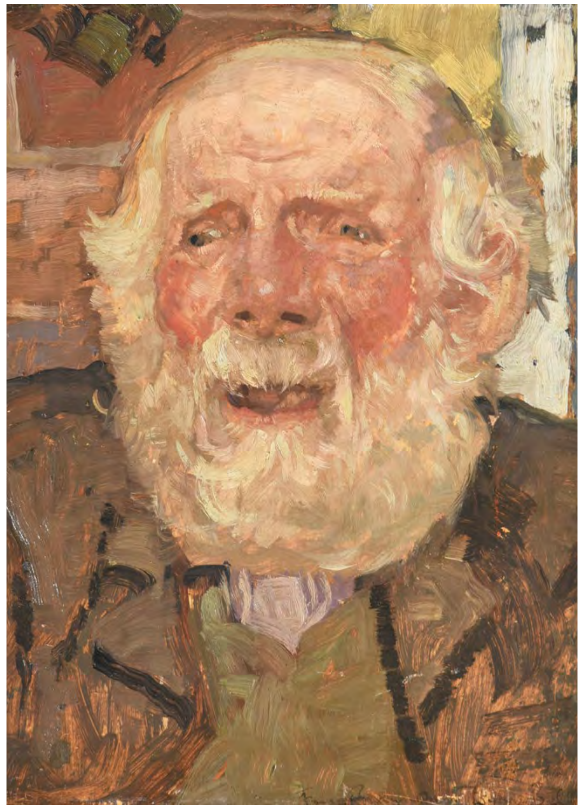


39

39 λ
SIR FRANK BRANGWYN (BRITISH 1867-1956)
*VILLAGE POSTMAN*
Oil on board
Signed and dedicated *For William Belleroche* (along lower edge);
further inscribed (verso)
41 x 31cm (16 x 12 in.)

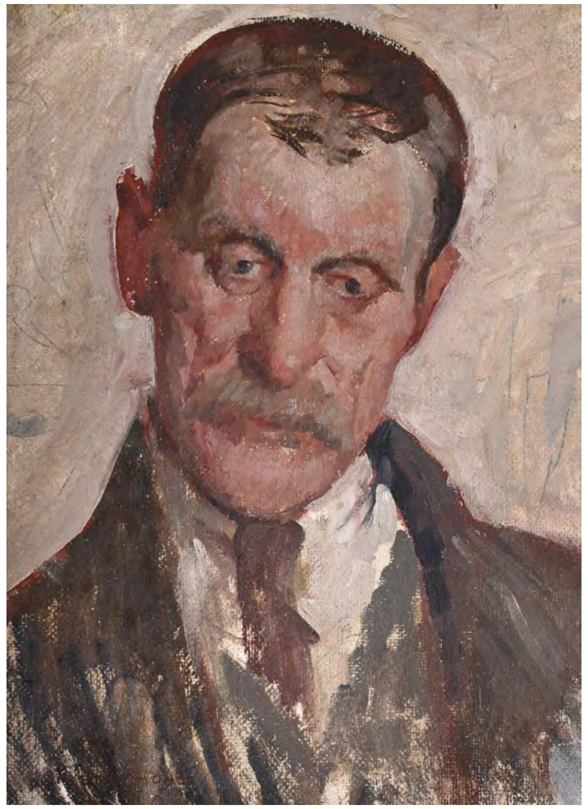
Provenance:
Private Collection, William de Belleroche (acquired directly from the artist)
Sale, Christie's, London, 8 June 1962, possibly lot 45
Kaplan Gallery, London
Acquired from the above by the late owner in 1975

£800-1,200

41 λ
JACOB KRAMER (BRITISH 1892-1962)
*HEAD OF A BEARDED MAN*
Brush and ink
Signed and dated *1918* (lower right)
29 x 23cm (11¼ x 9 in.)

Provenance:
Sale, Rosebery's, London, 24 September 2019, lot 34

£500-700

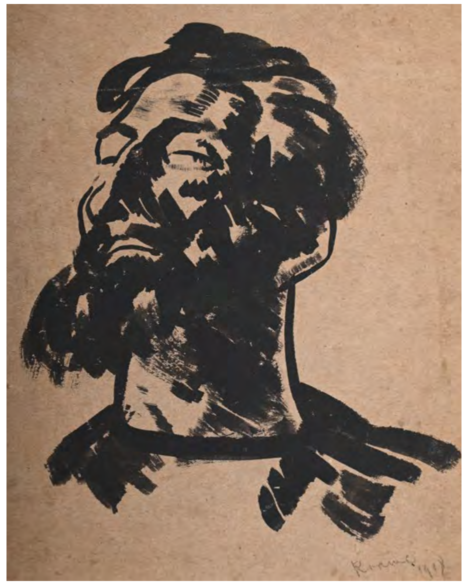


40

40
MALCOLM DRUMMOND (BRITISH 1880-1945)
*PORTRAIT OF A MAN*
Oil on board
Signed (lower left)
39 x 28cm (15¼ x 11 in.)

Provenance:
Sale, Bonhams, London, 27 January 2009, lot 157
Sale, Dreweatts, Newbury, 6 April 2016, lot 41

£800-1,200



41

42 λ
LUCY KEMP-WELCH (BRITISH 1869-1958)
*GREY HORSE BY AN ARCHWAY*
Oil on board
Signed and dated *1896* (lower right)
19 x 22cm (7¼ x 8½ in.)

Provenance:
Messums, London
Acquired from the above by the late owner in 2016

Exhibited:
London, Messum's, *Summer Exhibition*, 2016

£2,500-3,500

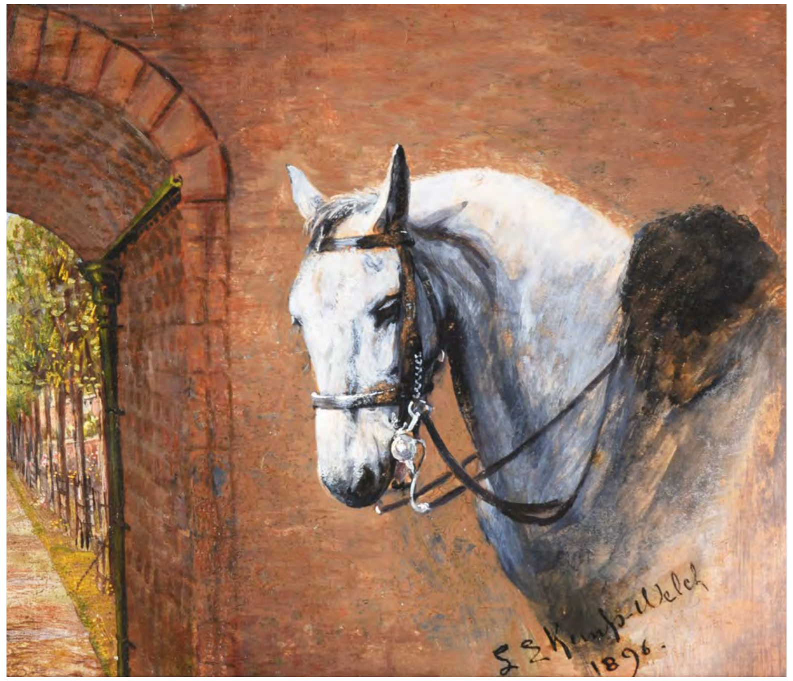
43 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*LIGHTHOUSE BESIDE THE ESTUARY*
Oil on canvas laid to board
Signed and inscribed (lower left)
18.5 x 28.5cm (7¼ x 11 in.)

Provenance:
Sale, Christie's, London, 11 December 1970, lot 141

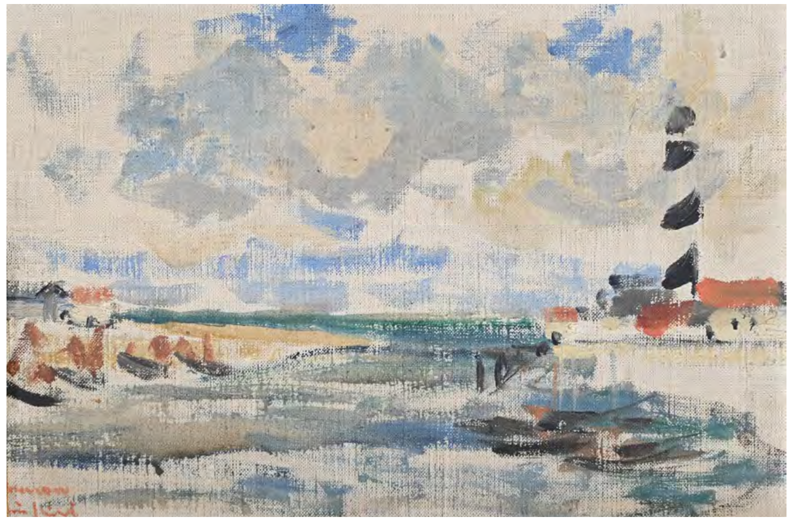
£400-600

44 λ
PAUL LUCIEN MAZE (FRENCH/BRITISH 1887-1979)
*PORTRAIT OF A LADY SEATED*
Pastel
Signed (lower right)
21 x 29cm (8¼ x 11¼ in.)

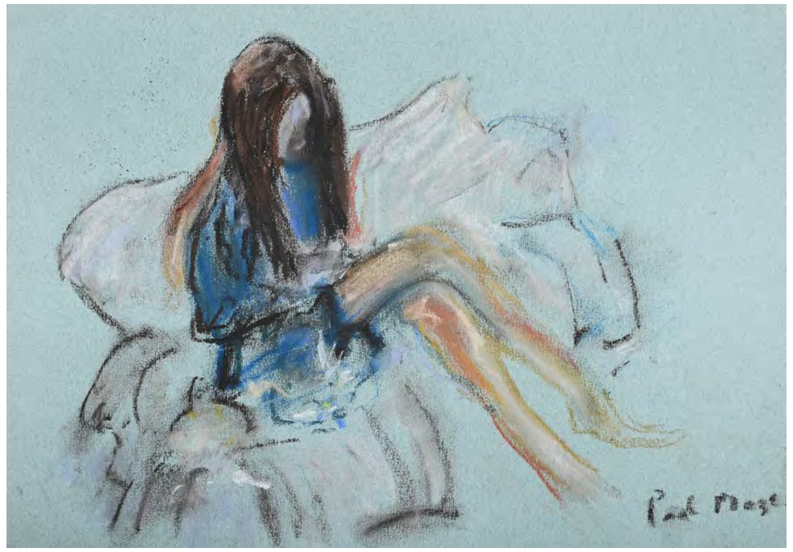
£300-500



42



43

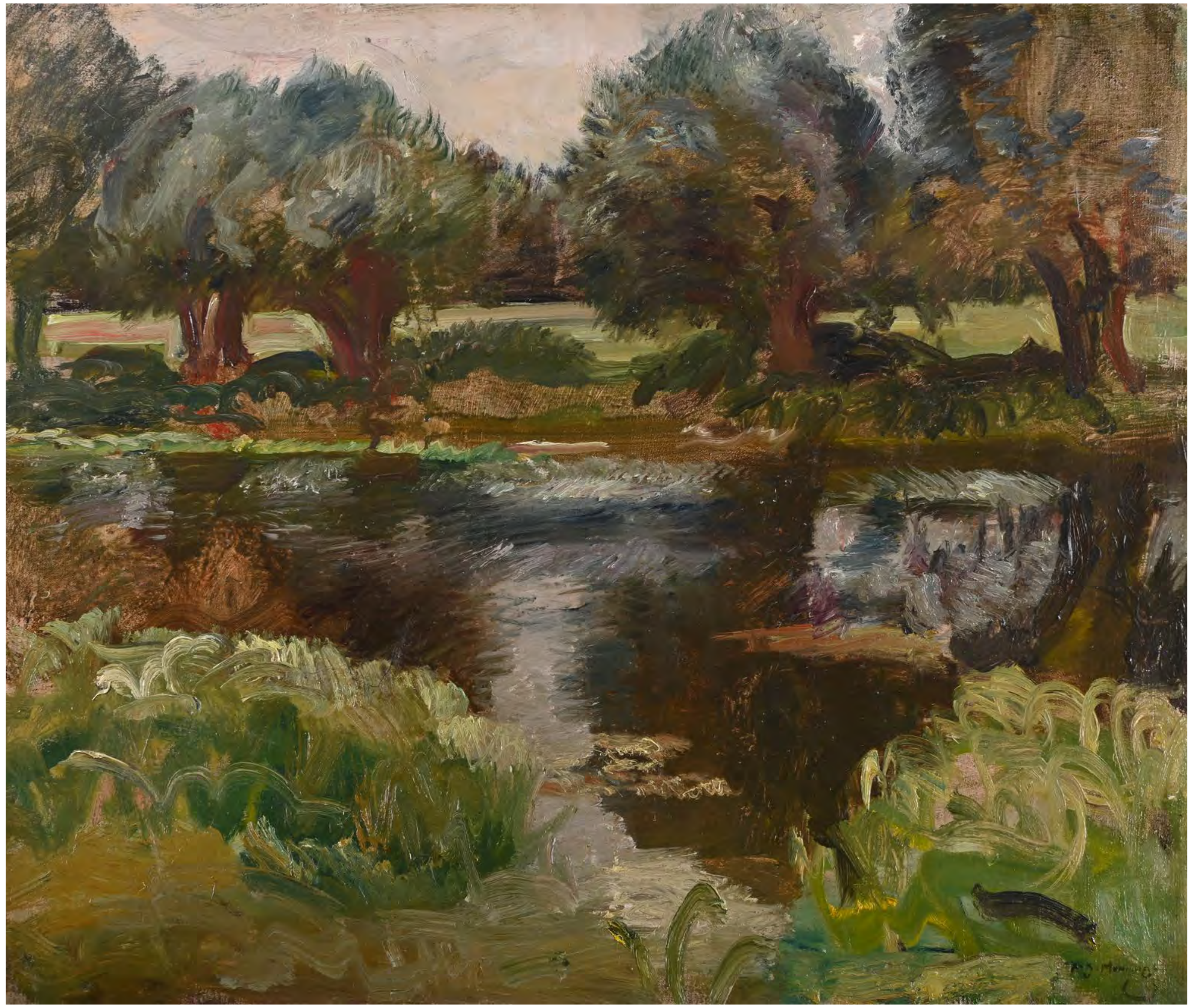


44

45 λ
**SIR ALFRED MUNNINGS (BRITISH 1878-1959)**
*WILLOWS NEAR LANGHAM POOL*
Oil on canvas laid to board
Signed (lower right); inscribed (verso)
51 x 61cm (20 x 24 in.)

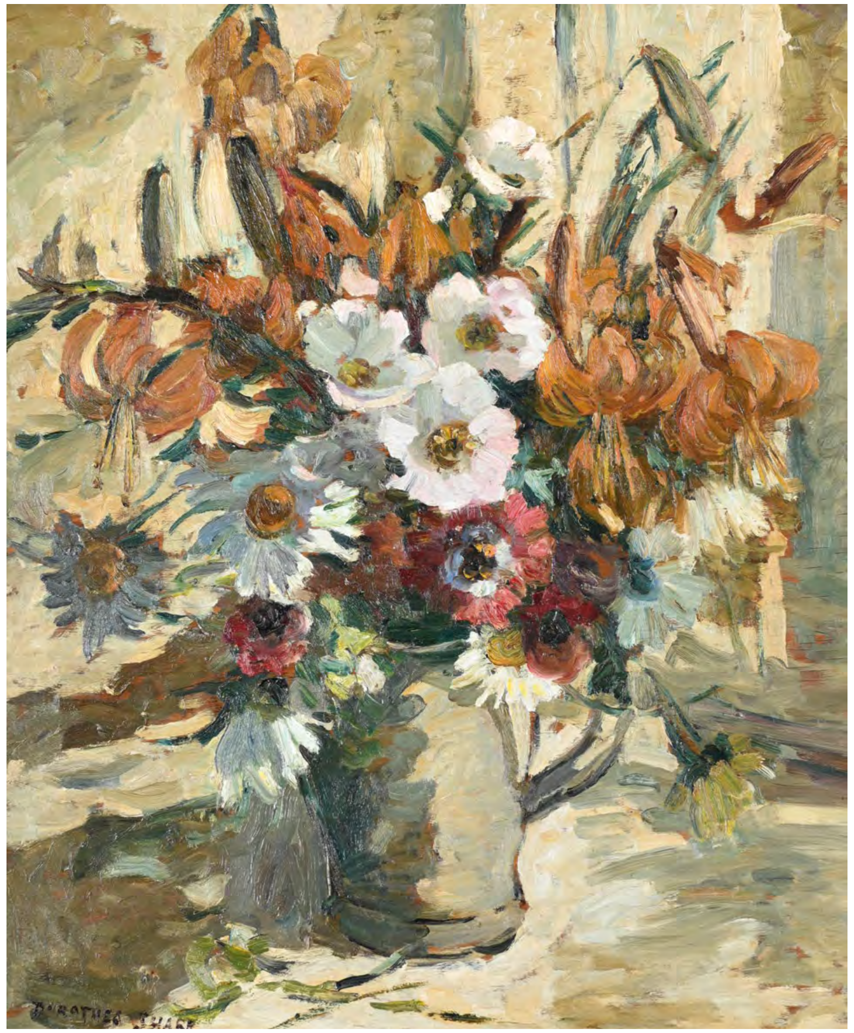
**Provenance:**
Private Collection, Ralph W. McGibbon
Sale, Sotheby's, New York, 24 October 1989, lot 366
Sale, Sotheby's London, 21 June 1995, lot 46, titled as 'Willows near Layham [sic] Pool, Essex'
Sale, Christie's, London, 15 December 2011, lot 43
Sale, Christie's, *Victorian & British Impressionist Art*, 12 December 2013, lot 19

**£20,000-30,000**


45

> *"To use the word Arcadia here is not affection. No other word could describe Langham Mill, its lock, bridge, mill-pool, floodgates and trees. No miller's daughter out of a Tennyson poem ever dwelt in such a spot as this. It is thirty years since I came to live here. From 1919 to 1935 I used to paint there, bathe there, row there in a boat, walk there, ride there. To know it was three miles away gave me a distinct happiness."*

**SIR ALFRED MUNNINGS, AN ARTIST'S LIFE, VOL. 1, HALSGROVE, 1950, P.120**

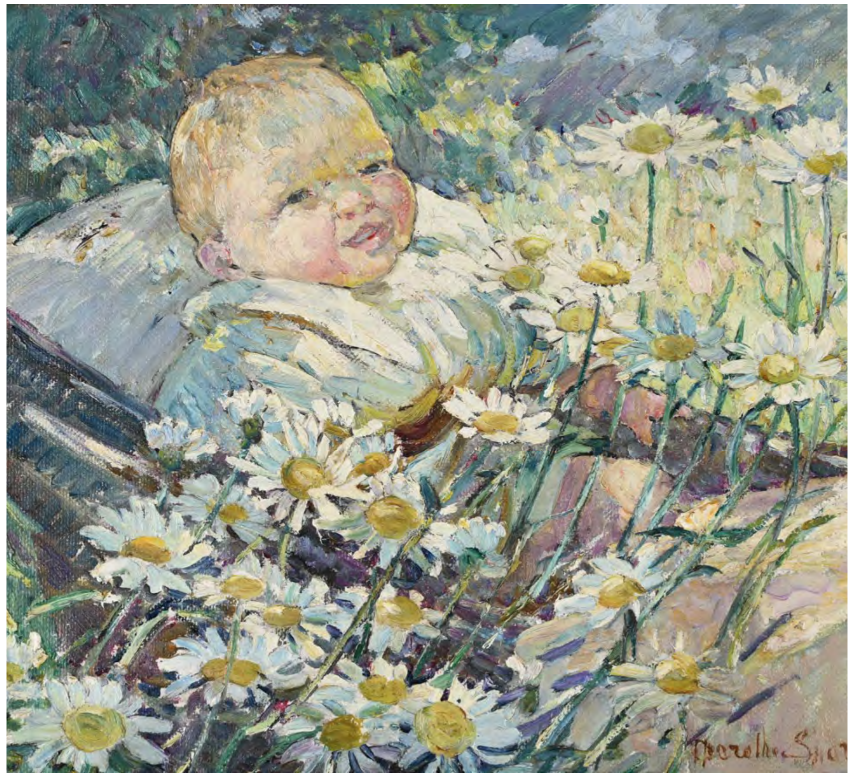


46

46 λ
DOROTHEA SHARP (BRITISH 1874-1955)
*DAISIES AND LILIES IN A JUG*
Oil on board
Signed (lower left)
60.5 x 50cm (23¾ x 19½ in.)

Provenance:
Sale, Sotheby's, London, 25 March 2009, lot 307
Acquired from the above and thence by descent to the present owner

£5,000-8,000



47

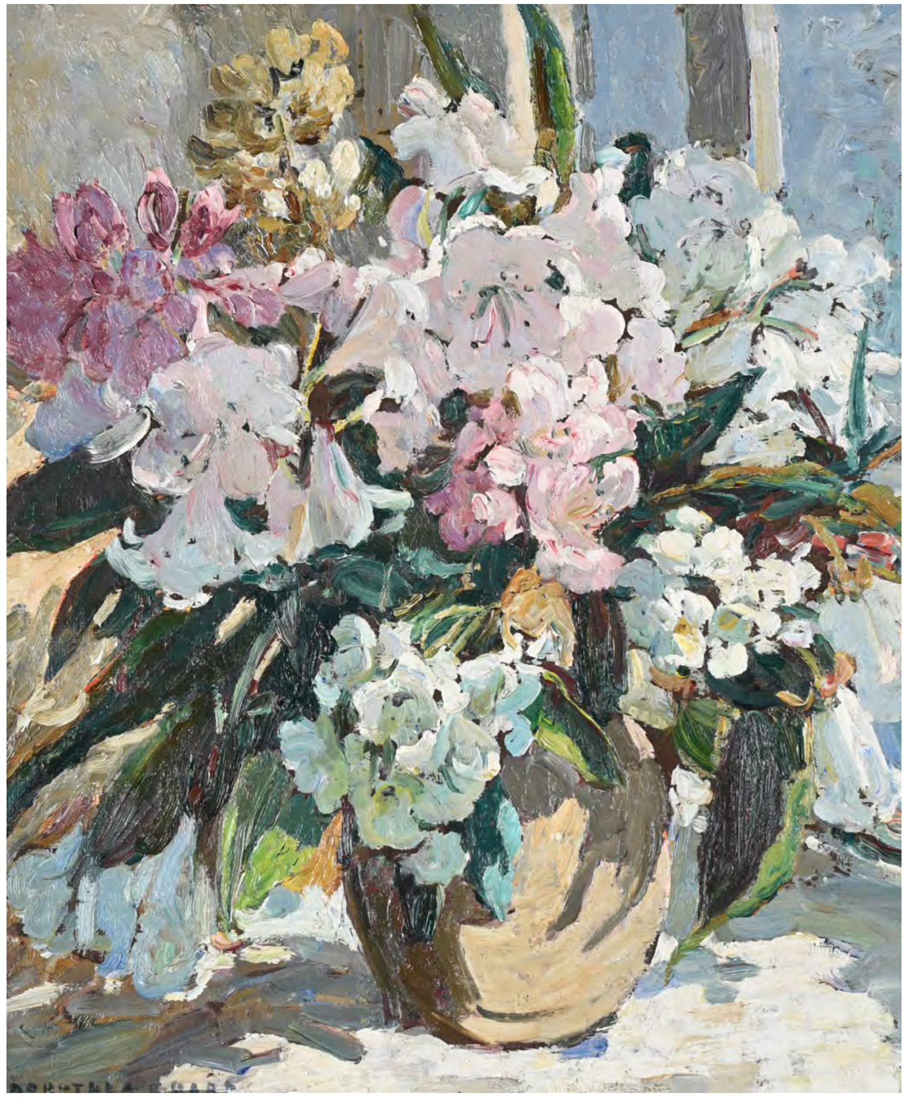
47 λ
DOROTHEA SHARP (BRITISH 1874-1955)
*BABY IN A PRAM AMONGST THE DAISIES*
Oil on canvas
Signed (lower right)
41.5 x 46.5cm (16¼ x 18¼ in.)

£3,500-5,000

48 λ
DOROTHEA SHARP (BRITISH 1874-1955)
*SUMMER FLOWERS IN A VASE*
Oil on panel
Signed (lower left)
59 x 49.5cm (23 x 19¼ in.)

Provenance:
Walker Galleries Fine Paintings, Harrogate
Acquired from the above, February 2008 and thence by descent to the present owner

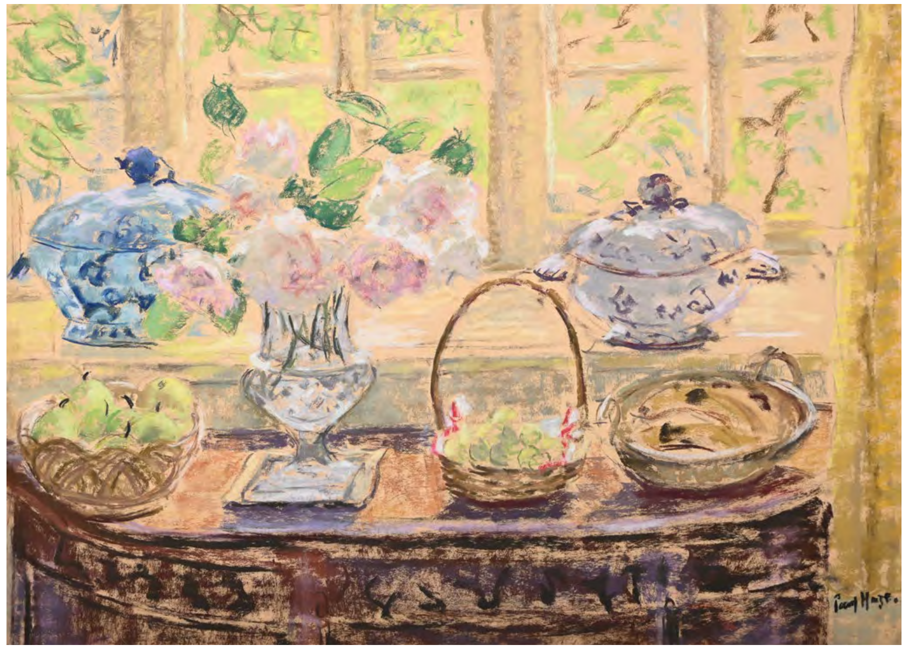
£5,000-8,000



48

49 λ
PAUL LUCIEN MAZE
(FRENCH/BRITISH 1887-1979)
*STILL LIFE IN FRONT OF A WINDOW*
Pastel
Signed (lower right)
54 x 74cm (21¼ x 29 in.)

£700-900



49

50 λ

**VANESSA BELL (BRITISH 1879-1961)**

*THE POND AT CHARLESTON LOOKING TOWARDS TILTON*

Oil on canvas

Signed with initials (verso)

60 x 50cm (23½ x 19½ in.)

Painted *circa* 1950.

**Provenance:**

Sale, Sotheby's, London, 23 May 1984, lot 106

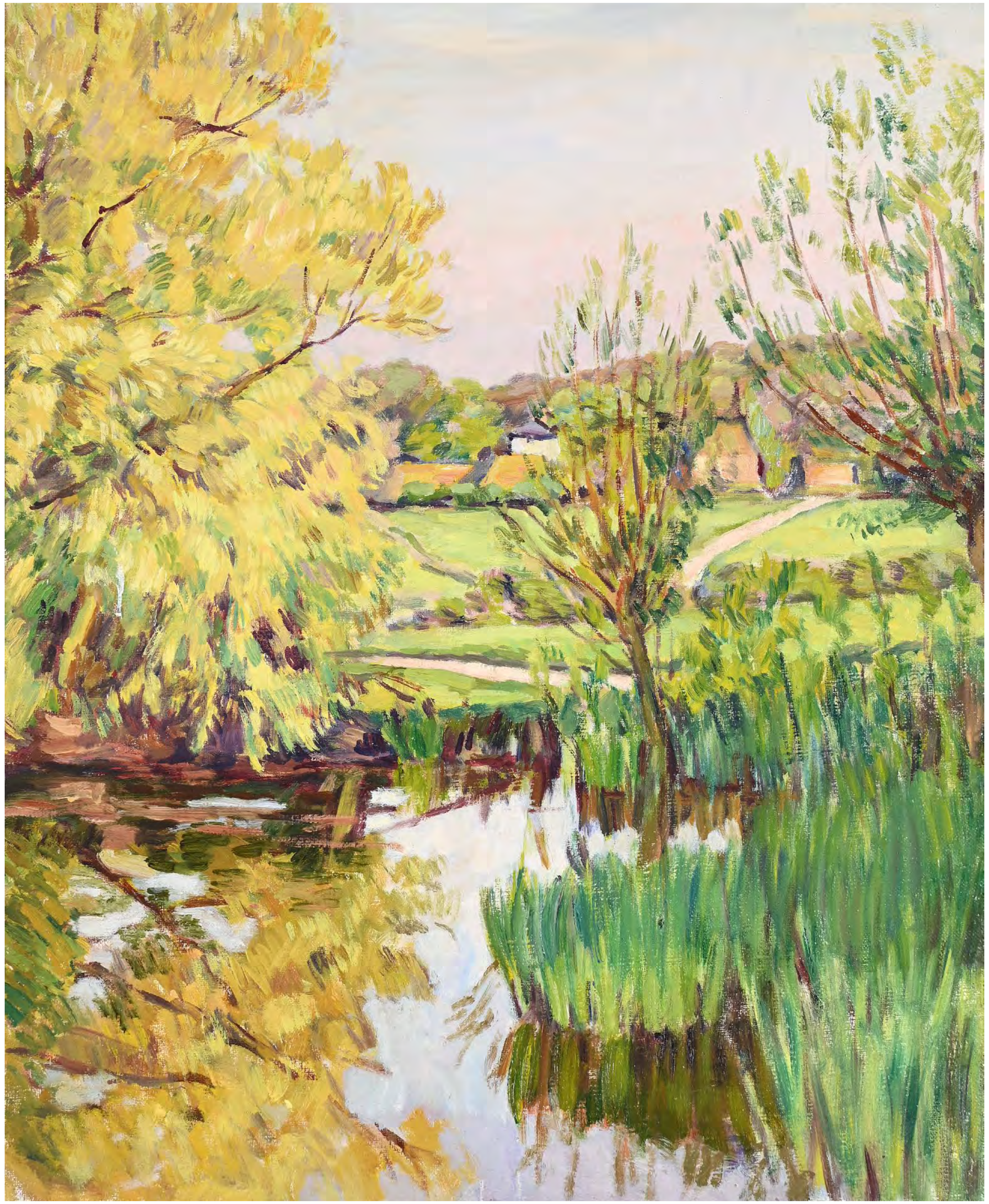
The Maas Gallery, London

Acquired from the above by the late owner in 2011

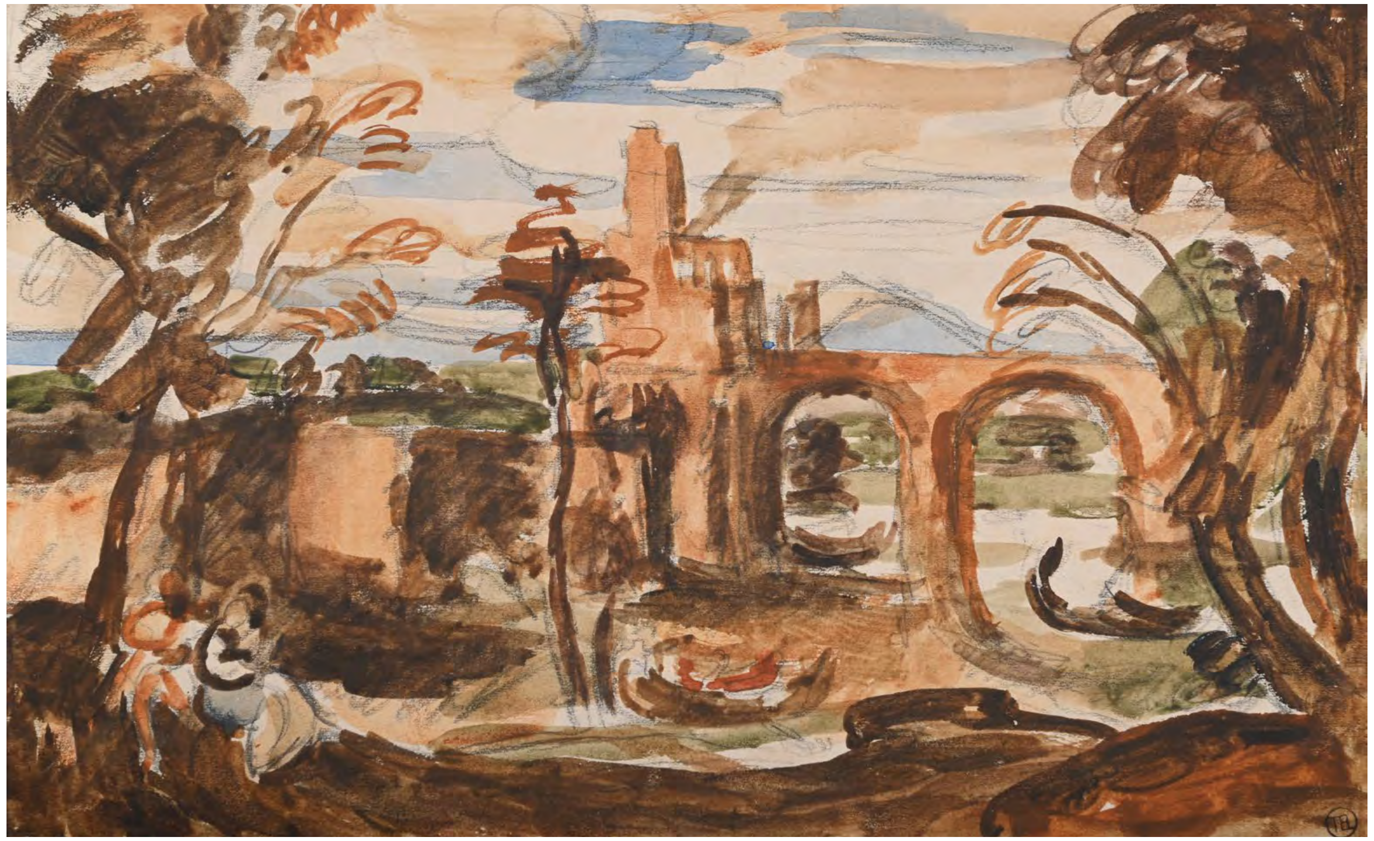
Tilton is a farming hamlet where John Maynard Keynes and his wife Lydia Lopokova lived in Tilton House, the little white building with grey roof at centre of this composition. Bell has set up her easel to face Tilton, with her back to Charleston, on the gravel terrace between the house and the pond. A comparable view is illustrated on p. 113 of Richard Shone's catalogue which accompanies the exhibition *The Art of Bloomsbury* at the Tate Gallery in 2000.

We are grateful to Richard Shone for his assistance with the cataloguing of this work.

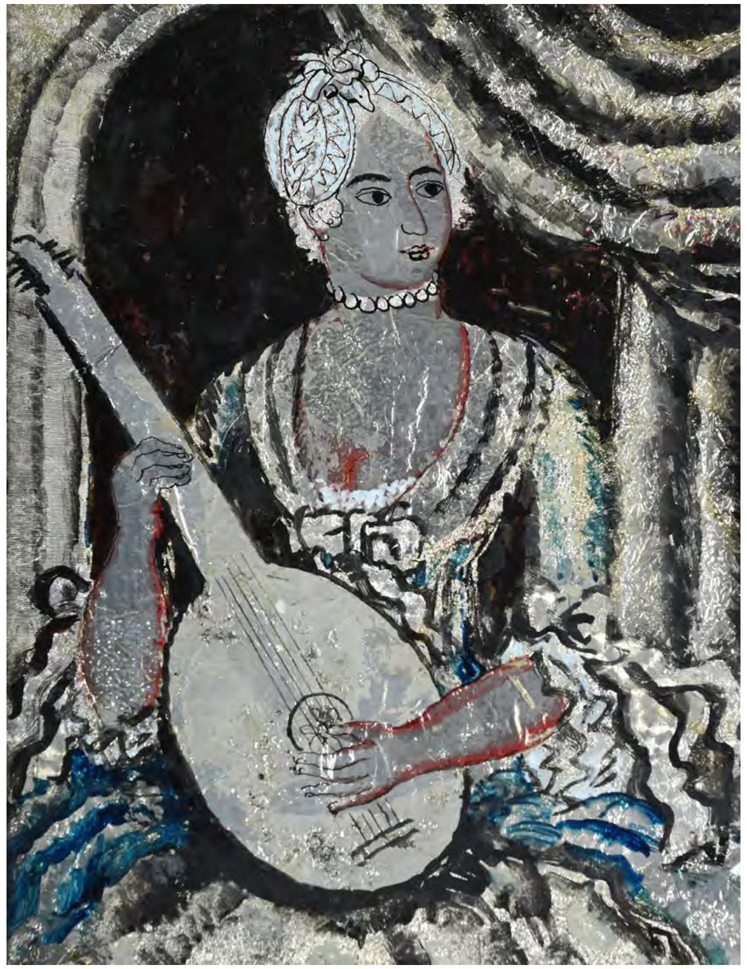
**£20,000-30,000**



50



51



52

51 λ
DUNCAN GRANT
(BRITISH 1885-1978)
*CLASSICAL LANDSCAPE*
Watercolour
Stamped with collector's mark (lower right)
16 x 26cm (6¼ x 10 in.)

Painted in 1924.

Provenance:
Possibly from the collection of Thomas Esmond Lowinsky, L.2420a
Lord Clywd, Private Collection
Louise Kosman, Modern British Art, Edinburgh

The present work is a study after *Roman Landscape* by Annibale Carracci held in the Berlin Museum.

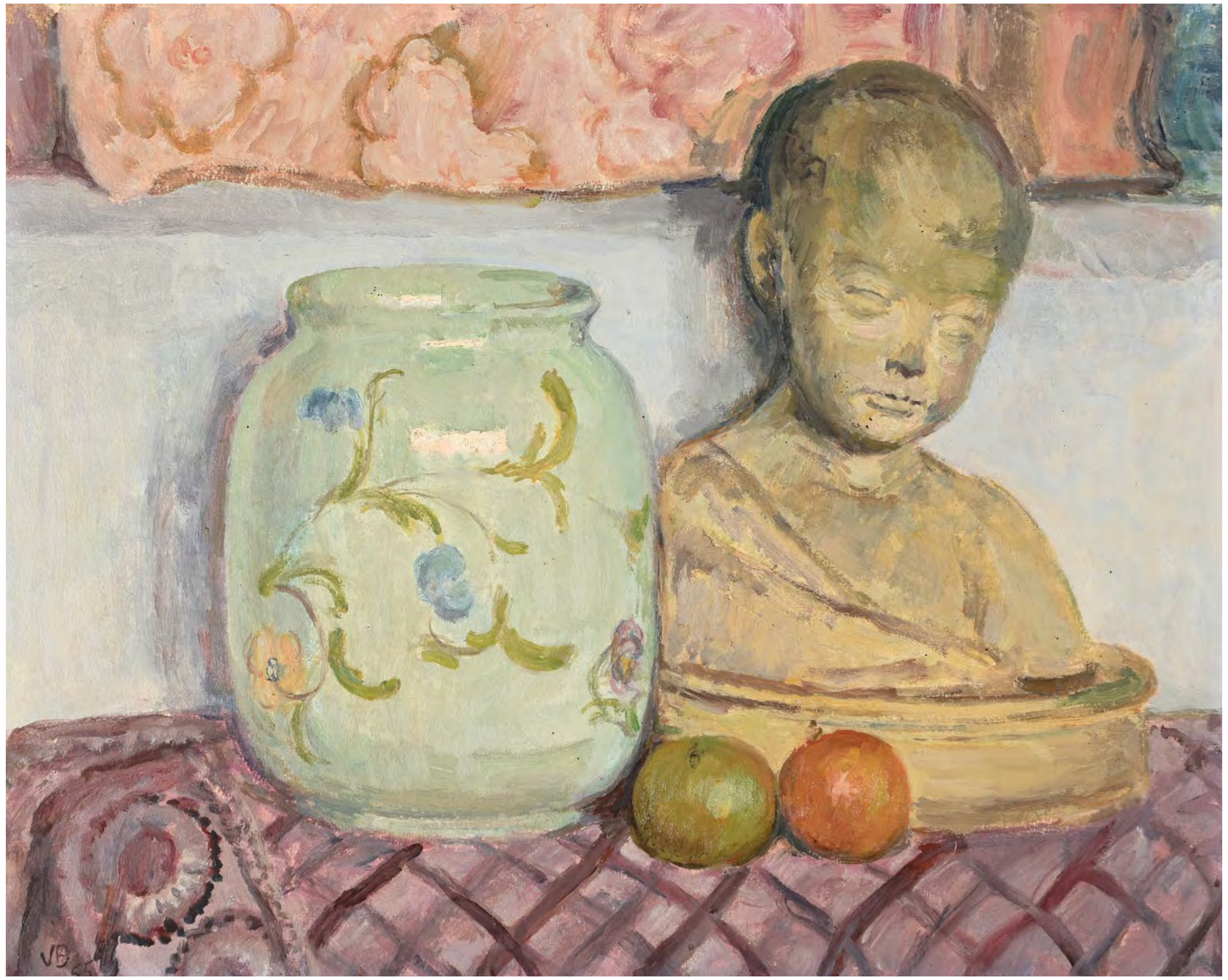
£2,000-3,000

52
DORA CARRINGTON
(BRITISH 1893-1932)
*BEWIGGED MUSICIAN*
Oil, ink and silver foil on glass
19 x 15cm (7¼ x 5¾ in.)

Provenance:
Upper Grosvenor Galleries, London
Private Collection, Michael and Alison Bagenal
Thence by descent to Barbara Bagenal, Private Collection
The Bloomsbury Workshop, London

Exhibited:
London, Barbican Art Gallery, 1984, no. 83
(lent by Barbara Bagenal)

£4,000-6,000



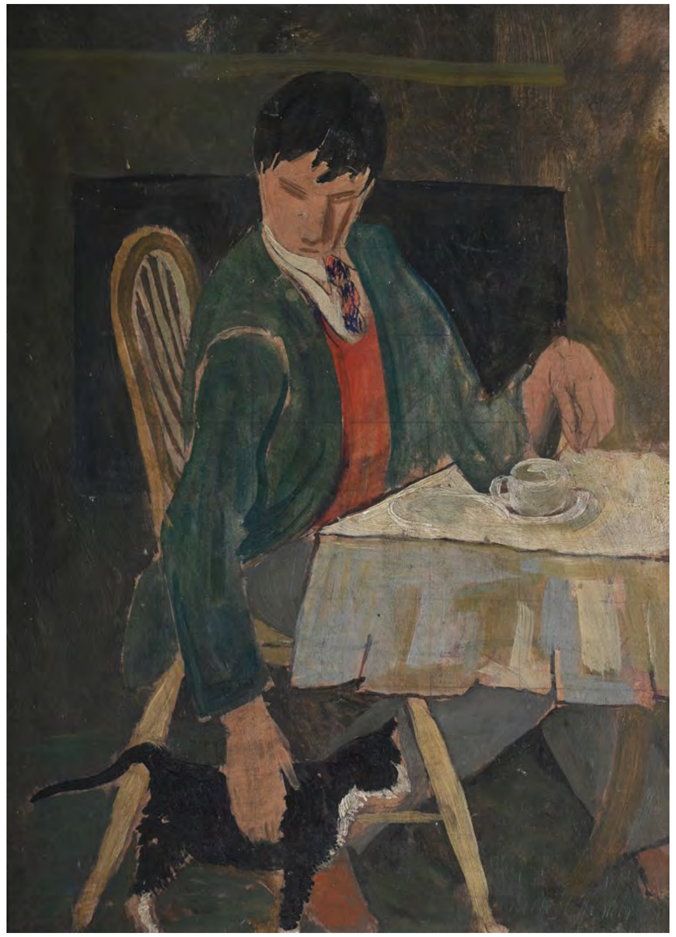
53

53 λ
VANESSA BELL (BRITISH 1879-1961)
*STILL LIFE WITH JAR, FRUIT AND BUST, CHARLESTON*
Oil on board
Signed with initials and dated *55* (lower left)
44 x 53cm (17¼ x 20¾ in.)

Provenance:
Sale, Christie's, London, 2 March 1979, lot 101

Exhibited:
London, The Adams Gallery, *Vanessa Bell*, 1956, no. 27 (as 'Child;s Bust')

£15,000-25,000



54

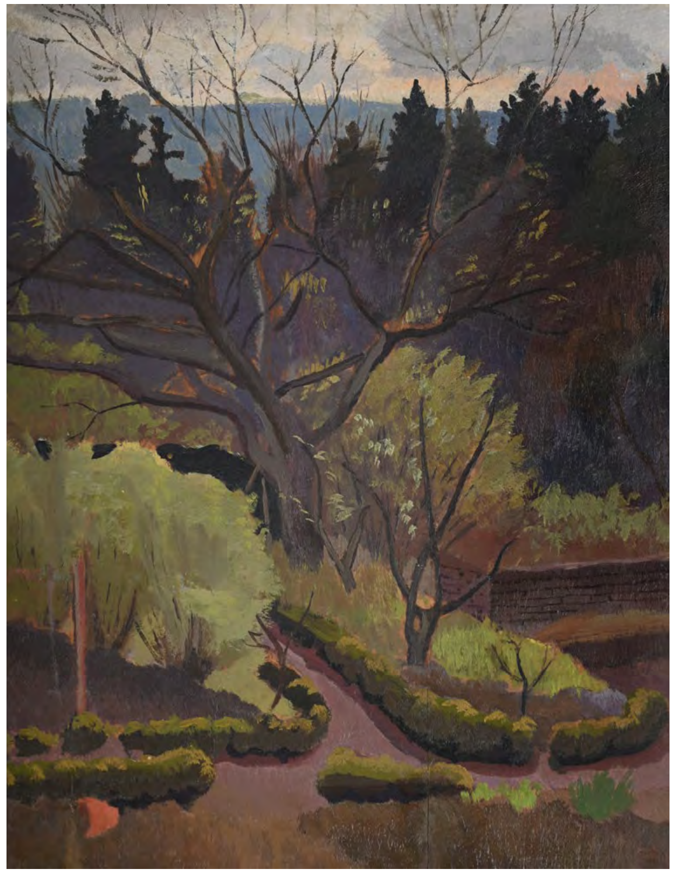
## 54 λ

**GILBERT SPENCER (BRITISH 1892-1979)**
*BREAKFAST WITH FRISKA*
Oil on board
Signed (lower right)
39 x 26cm (15¼ x 10 in.)

Provenance:
Private Collection, E.R. Collins, Berkshire
Private Collection, Berkshire
Sale, Dreweatt Neate, 15 September 2004, lot 154

Exhibited:
Reading, Reading Museum & Art Gallery, *The Retrospective Exhibition of the Work of Gilbert Spencer R.A., R.W.S.*, June-July 1964 (lent by E.R. Collins)
Sold together with a preparatory pencil study squared for transfer, 23 x 18cm (2)

£3,000-5,000



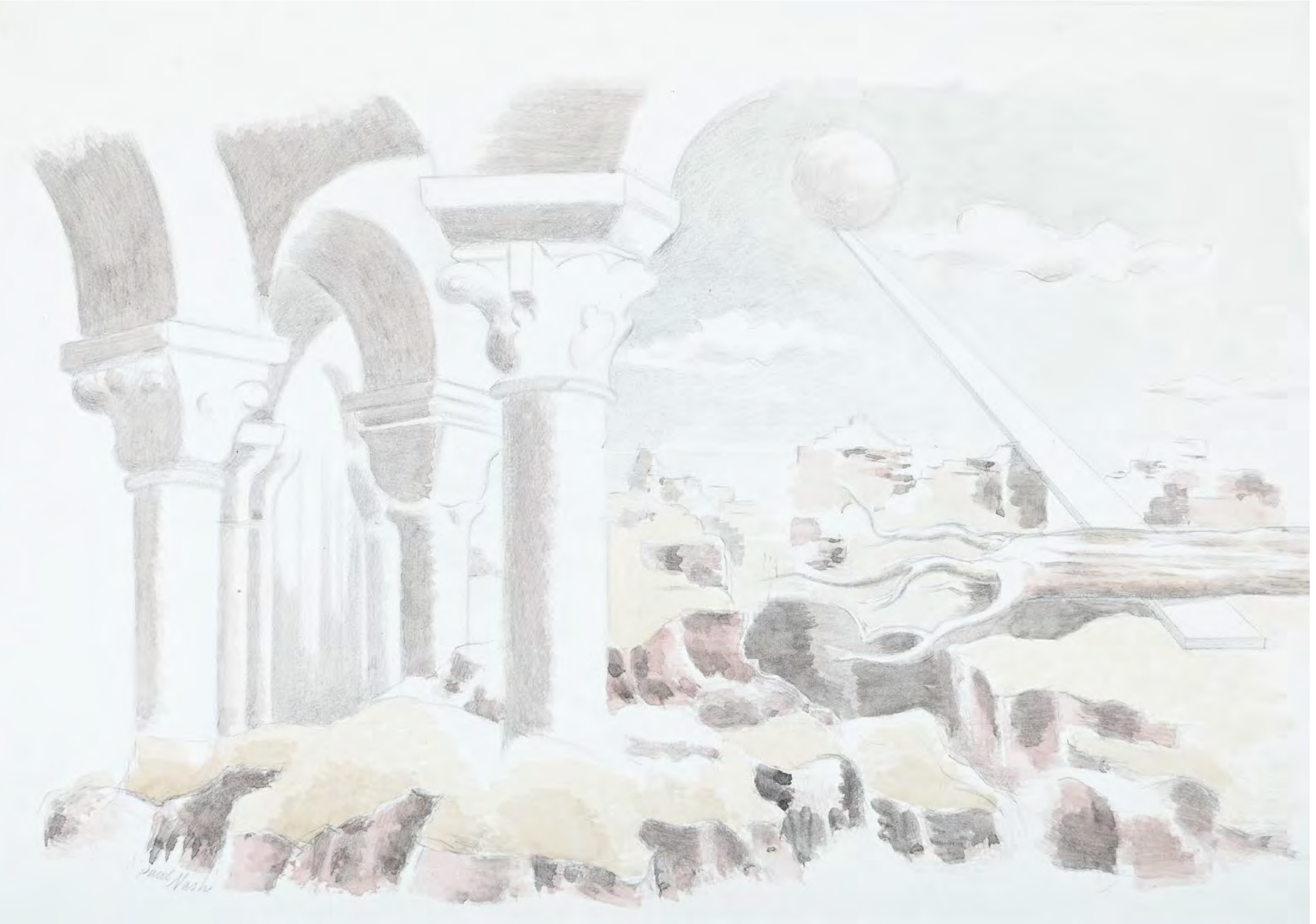
55

## 55 λ

**GILBERT SPENCER (BRITISH 1892-1979)**
*SCENE FROM A WINDOW, BOX, MINCHINHAMPTON, JOHN D[?] HOUSE*
Oil on panel
Signed and indistinctly titled (verso)
44.5 x 36cm (17½ x 14 in.)

Provenance:
The Estate of John Nash
Blond Fine Art, London
Private Collection, Marlborough
Sale, Dreweatt Neate, 30 January 2002, lot 221

£3,000-5,000



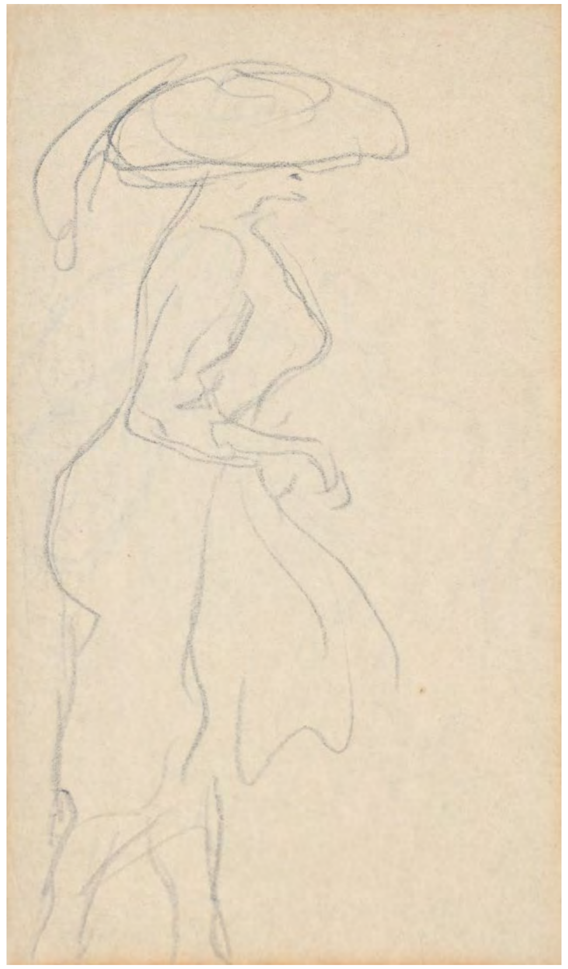
56

## 56

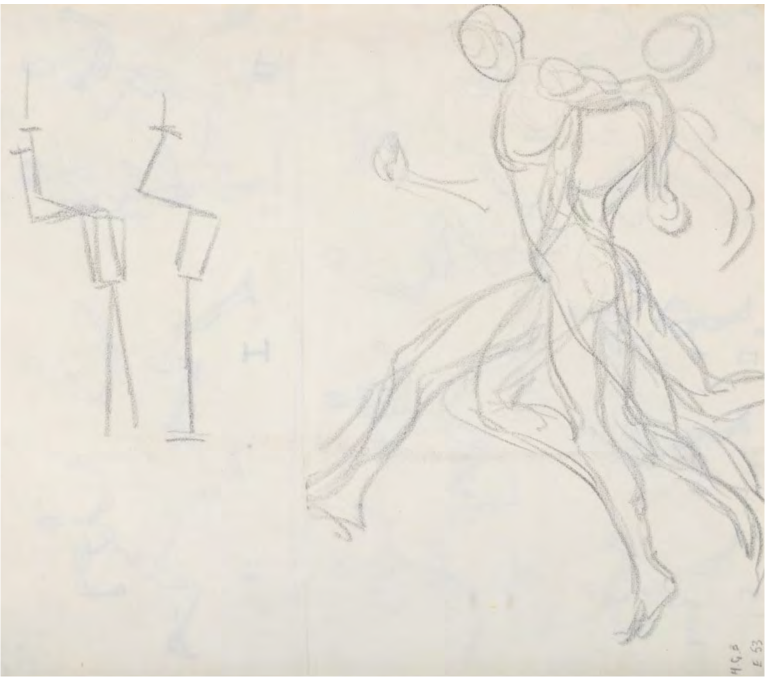
**PAUL NASH (BRITISH 1889-1946)**
*THE EQUINOX*
Pencil and watercolour
Signed (lower left)
38 x 55cm (14¾ x 21½ in.)

Provenance:
The Redfern Gallery, London (by 1963)
Private Collection, Capt. Shaw Kennedy
Sale, Christie's, London, 9 June 1978, lot 211

£7,000-9,000



57



58

57
HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
*WOMAN WITH HAT*
Pencil on tracing paper
22 x 14cm (8½ x 5½ in.)

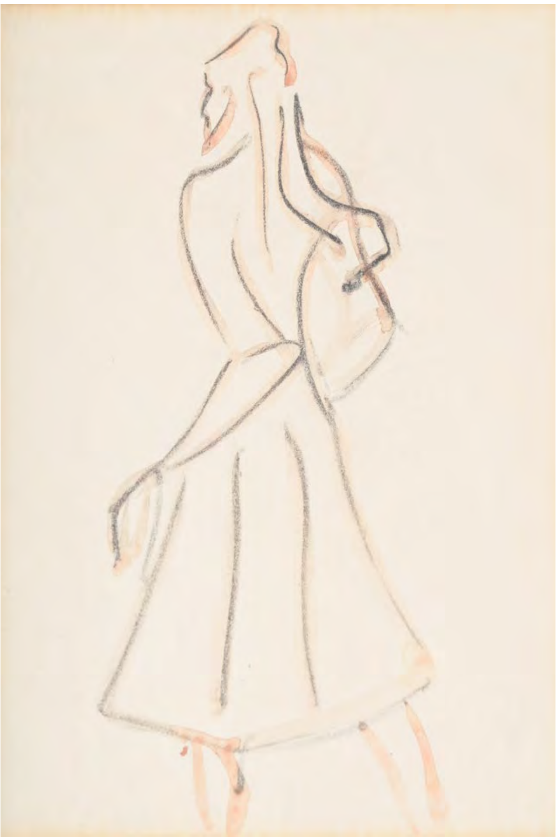
Provenance:
Private Collection, Wiltshire (acquired *circa* 1970s)

£800-1,200

58
HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
*RUNNING MAN*
Pencil on tracing paper
Inscribed with initials *H.G.B* and annotated *E.53* (lower right)
18 x 21cm (7 x 8¼ in.)

Provenance:
Private Collection, Wiltshire (acquired *circa* 1970s)

£800-1,200



59

59
HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
*STANDING WOMAN*
Pencil and watercolour on tracing paper
Annotated *S.73(?)* (verso)
25 x 20cm (9¾ x 7¾ in.)

Provenance:
Private Collection, Wiltshire (acquired *circa* 1970s)

£600-800

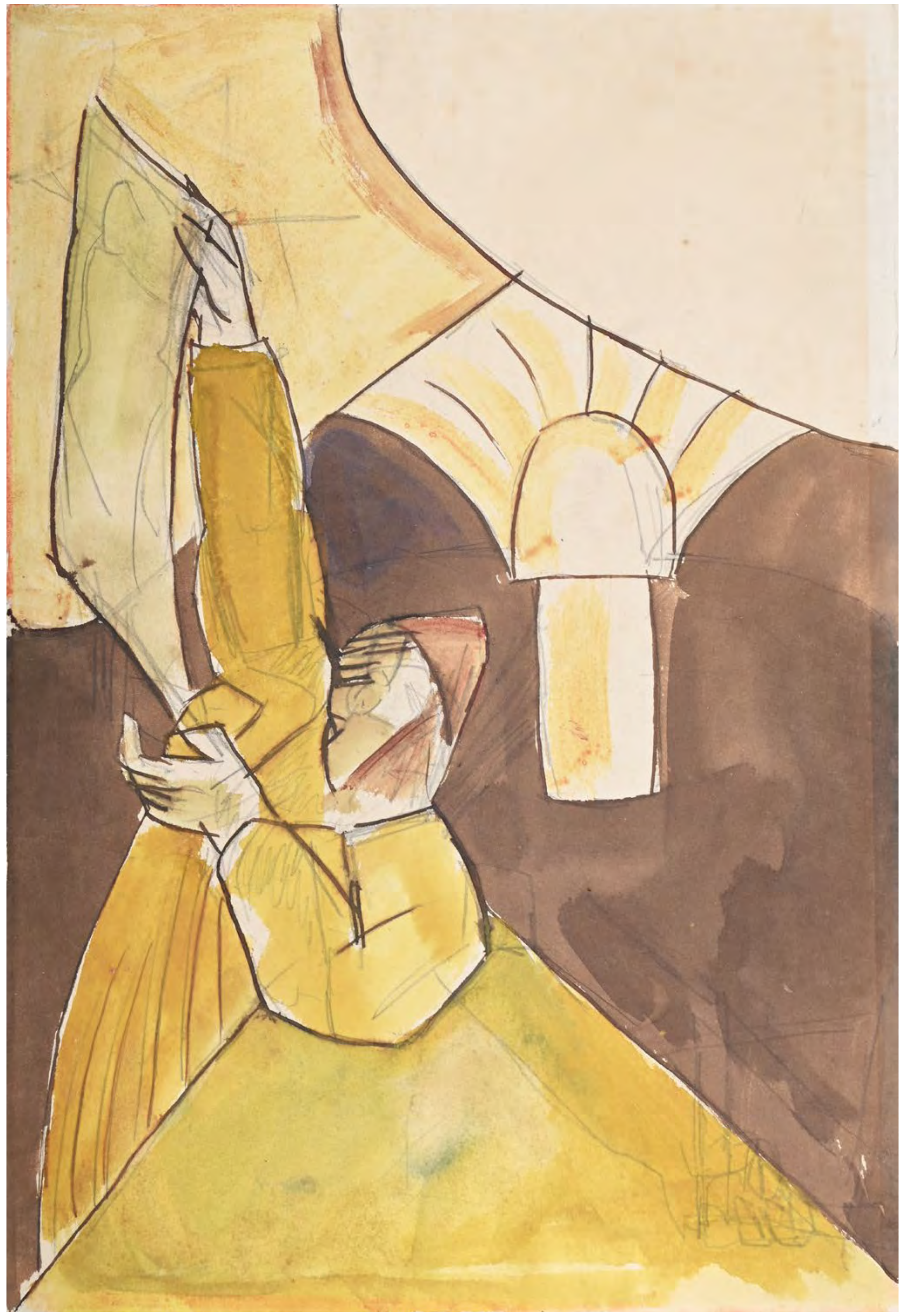
60 λ
DAVID BOMBERG (BRITISH 1890-1957)
*STUDY FOR THE PALESTINE RESTORATION FUND POSTER*
Ink, watercolour and wash
39.5 x 26.5cm (15½ x 10¼ in.)

Executed in 1923.

Provenance:
The artist's family
D. Mole Davies-Rees, Private Collection
Denys Wilcox Fine Art/Court Gallery, Somerset

Exhibited:
Chichester, Pallant House Gallery, *Bomberg*, 21 October-4 February 2017, travelling exhibition to Newcastle, Laing Art Gallery; London, Ben Uri Gallery until September 2018 (lent to the exhibition by the Court Gallery)

Literature:
MacDougall, Sarah; Dickson, Rachel, *Bomberg* (London: Ben Uri Gallery and Museum, 2017), no. 62, p. 105

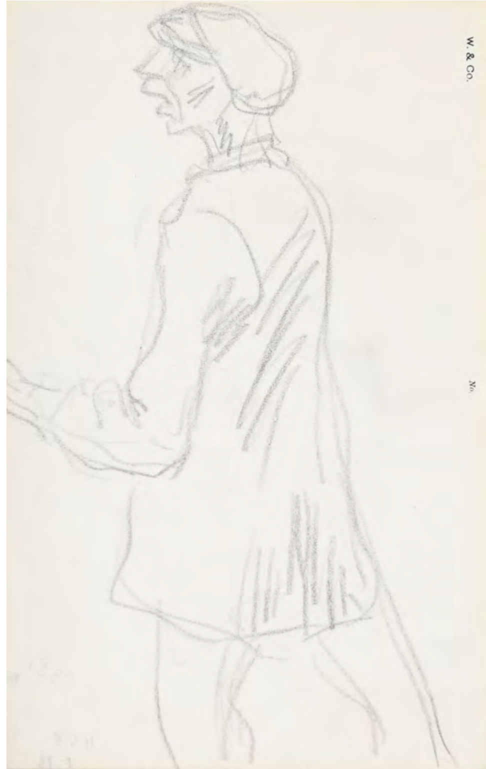


60

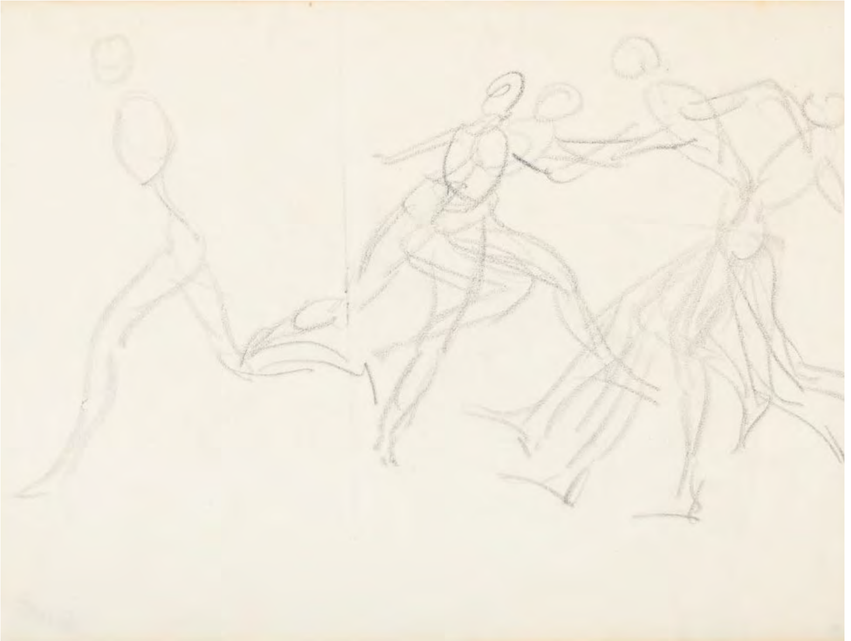
Like many others, Bomberg found himself unsettled in the aftermath of the First World War. Support from The Tate in 1923 through the Duveen Drawings Fund saw two works by Bomberg enter the permanent collection boosting morale to the struggling artist. Nonetheless, it was his friendship with Muirhead Bone, whom he had met through the Canadian War Memorial Project, which spearheaded Bomberg's involvement within the Zionist movement. Artists such as Jacob Kramer following the 1917 Balfour Declaration were employed as official artists to produce works in support of the establishment of a Jewish homeland in Palestine. However, despite Bone's support of Bomberg and negotiations with Leonard Stein, the political secretary of the Zionist Organisation Bomberg was turned down as an official artist. Bone persisted and managed to arrange a commission from the Palestine Foundation Fund (Kere Heyesod) who were focused on recording 'Zionist Reconstruction.' With financial support from Bone, Bomberg and his wife arrived in Jerusalem in 1923, via Alexandria and Jaffa. Bomberg was immediately struck by the contrast between the architecture of Jerusalem in both the modern and historic quarters set against the dramatic landscape. This fascination with the landscape continued over the coming years whilst Bomberg studied the Judean Hills trekking into the desserts of Petra and Jericho. Bomberg lived in the Old City of Jerusalem looking out across to the Mount of Olives.

It is possible that this present study for the Palestine Restoration Fund Poster was produced before Bomberg arrived in Jerusalem as a sample to illustrate his skills for the Zionist Organisation, which he was eventually turned down from. Comparisons have been drawn to a design for Coterie Magazine that Bomberg produced in 1919, depicting a lone figure constructed of angular lines set against a composition of geometric shapes. This work was in fact never published. The present lot is filled with a subdued colour palette with earthy tones of brown and mauve possibly inspired by the rich soil and landscape of Jerusalem. The lone figure fills the left side of the composition, the right arm stretched high above their head to read the proclamation. A beacon of light shines brightly overhead representing hope.

£4,000-6,000



61



62

**61**

HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
*STANDING FIGURE*
Pencil on tracing paper
Inscribed with initials H.G.B and annotated E.73 (verso)
21 x 13cm (8¼ x 5 in.)

**Provenance:**
Private Collection, Wiltshire (acquired *circa* 1970s)

£800-1,200

**62**

HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
*DANCERS*
Pencil on tracing paper
Inscribed with initials *H.G.B* and annotated *E.54* (verso)
17.5 x 22cm (6¾ x 8½ in.)

**Provenance:**
Private Collection, Wiltshire (acquired *circa* 1970s)

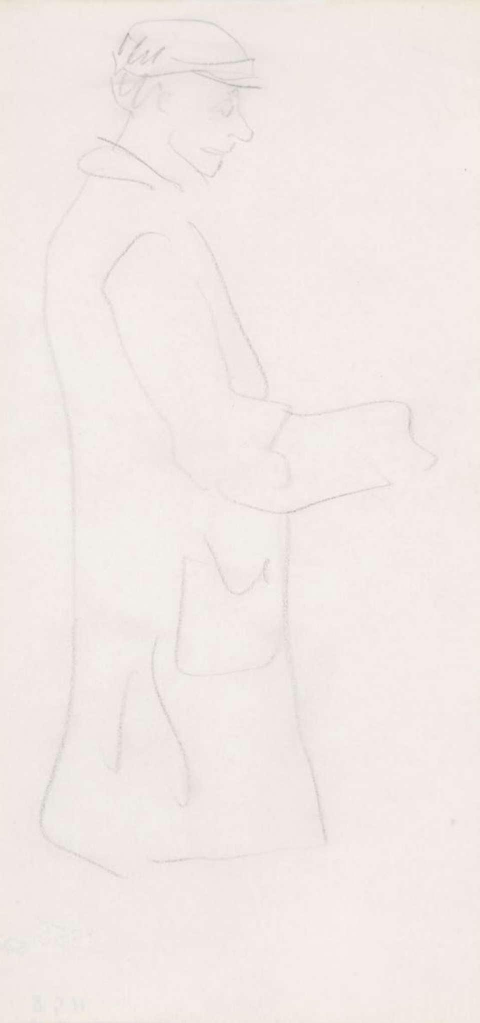
£800-1,200

**63**

HENRI GAUDIER-BRZESKA (FRENCH 1891-1915)
*STANDING MAN*
Pencil on tracing paper
Inscribed with initials *H.G.B.* and annotated *E.68* (verso)
19 x 9.5cm (7¼ x 3½ in.)

**Provenance:**
Private Collection, Wiltshire (acquired *circa* 1970s)

£600-800



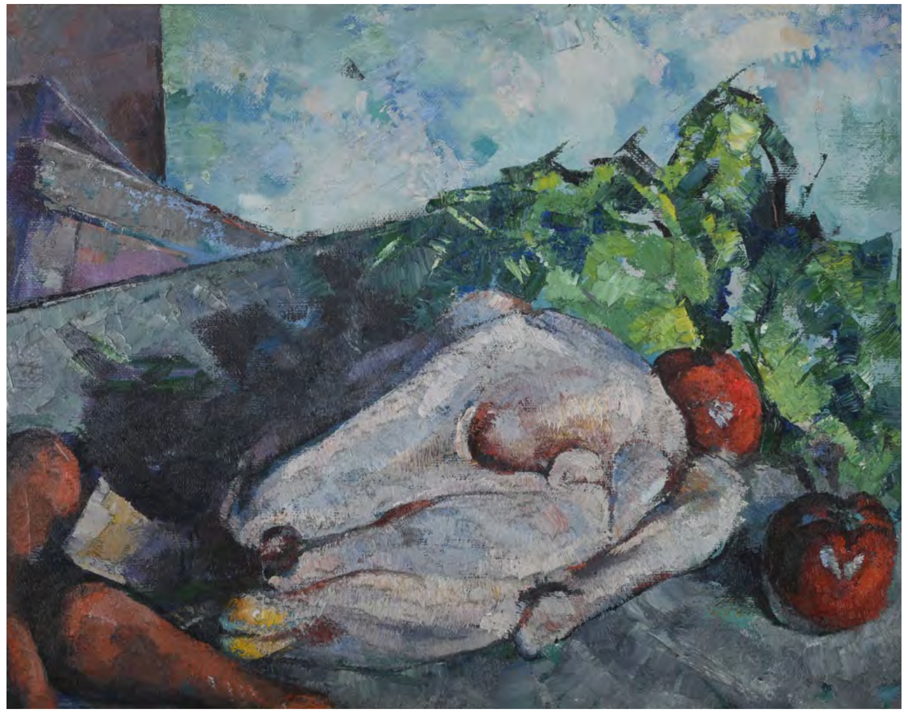
63

**64 λ**

ALFRED WOLMARK (BRITISH 1877-1961)
*STILL LIFE WITH CHICKEN AND VEGETABLES*
Oil on canvas
41 x 51cm (16 x 20 in.)

**Provenance:**
Sale, Christie's, Frankham Mark Cross, Crowborough, East Sussex, 25 September 1989, lot 244

£1,000-1,500



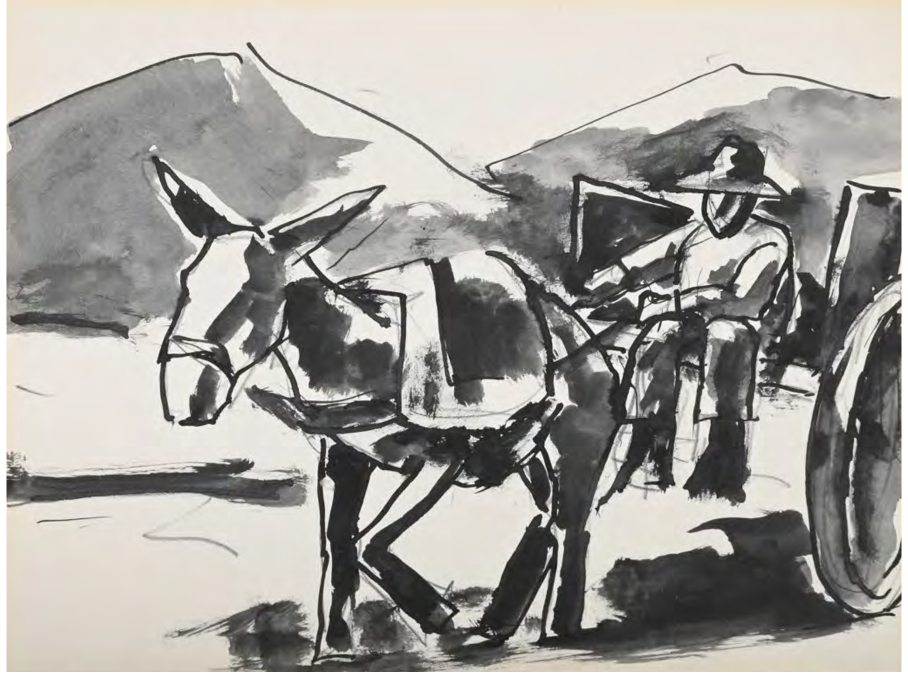
64

**65 λ**

JOSEF HERMAN (POLISH 1911-2000)
*DONKEY CART*
Ink and wash
19 x 24.5cm (7¼ x 9½ in.)

**Provenance:**
Roland, Browse & Delbanco, London

£1,000-1,500



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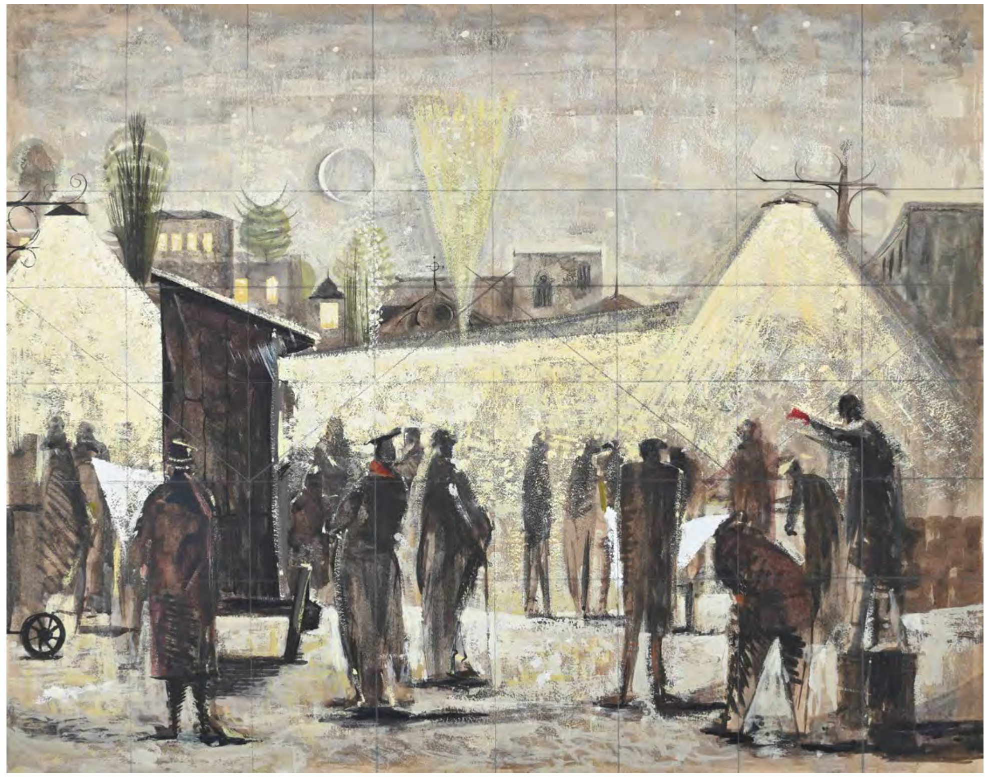


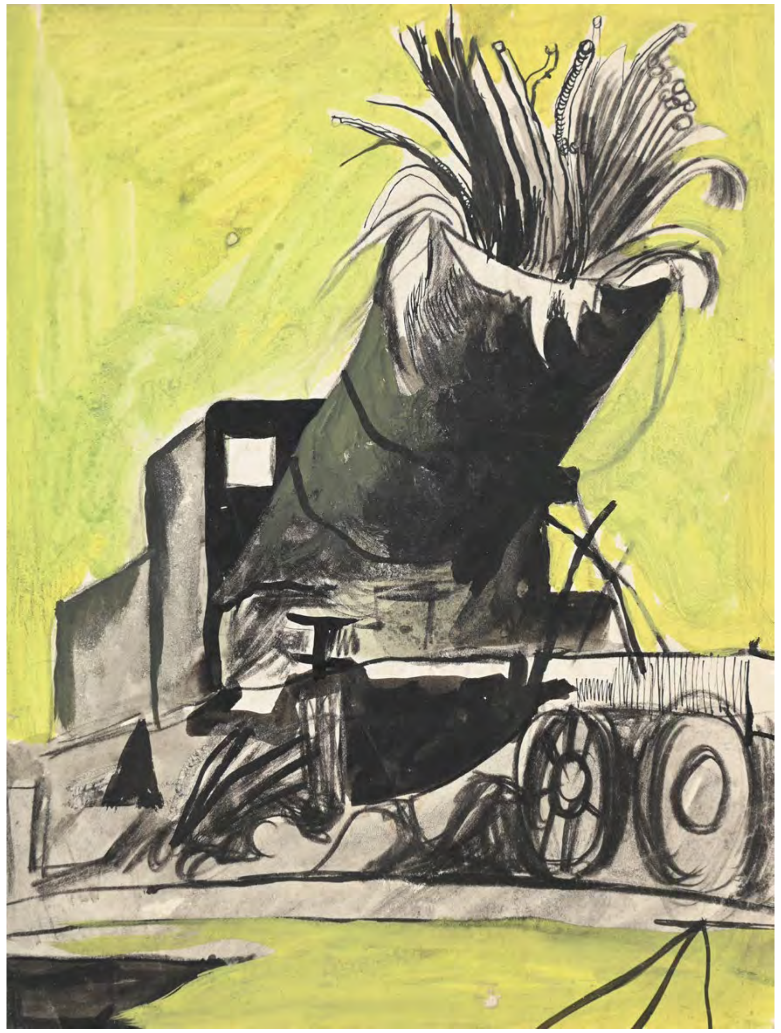
66

66 λ
ALAN REYNOLDS
(BRITISH 1926-2014)
*NIGHT SCENE*
Watercolour, gouache and ink on card, squared for transfer
39.5 x 50cm (15½ x 19½ in.)

Executed between 1948-1952 whilst the artist was studying at the Woolwich Polytechnic.

Provenance:
The Estate of the late Raymond Watkinson (1913-2003), art historian and author on Victorian art, including titles *William Morris as a Designer* (1967); *Pre-Raphaelite Art and Design* (1970); and *Ford Madox Brown and the Pre-Raphaelite Circle* (1991)
Sale, Christie's, London, 18 November 2005, lot 6

£6,000-8,000



67

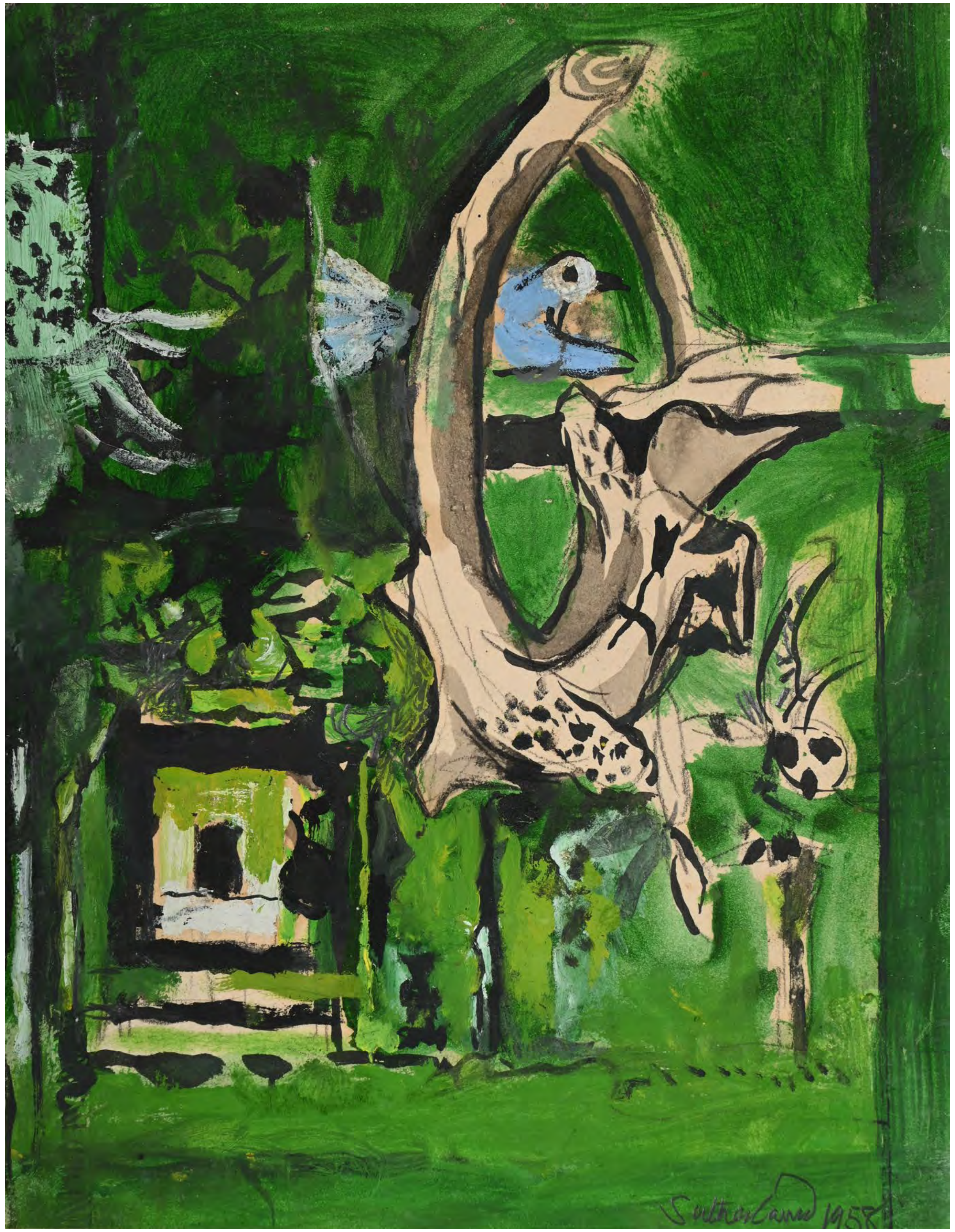
67 λ
GRAHAM SUTHERLAND
(BRITISH 1903-1980)
*TRAPPES - WRECKED LOCOMOTIVE*
Watercolour, ink and charcoal
27.7 x 20.2cm (10¾ x 7¾ in.)

Painted in 1944.

Provenance:
Private Collection, Herbert Spencer
(a gift from the artist)
Thence by descent

Literature:
D. Cooper, *The Work of Graham Sutherland*, London, 1961, no.49 (illustrated)

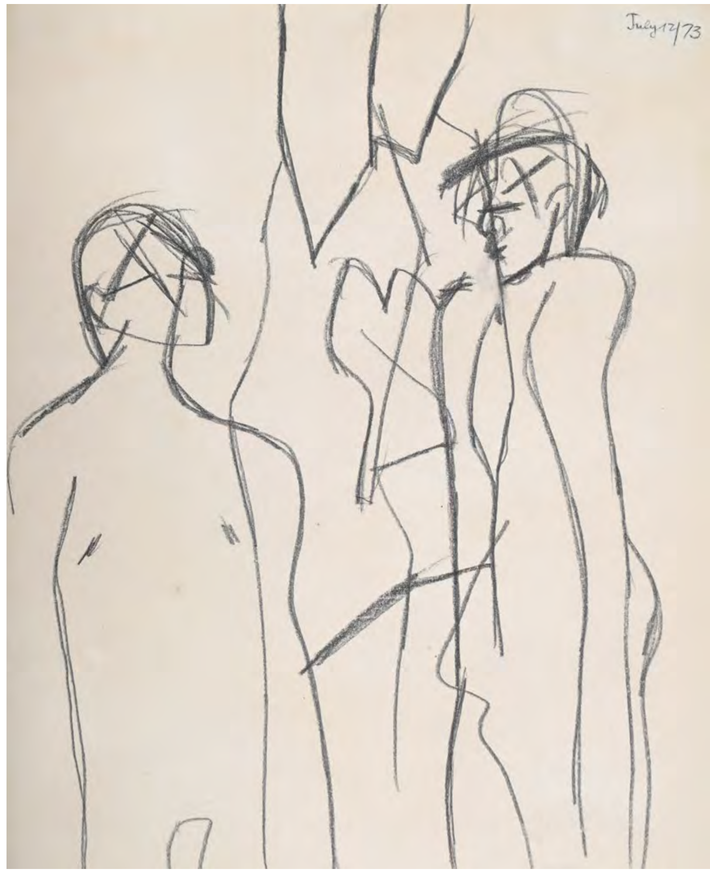
£2,000-3,000



68

68 λ
GRAHAM SUTHERLAND (BRITISH 1908-1980)
*THROUGH THE WOODS*
Ink, gouache, watercolour and pencil
Signed and dated *1958* (lower right)
28 x 21cm (11 x 8¼ in.)

£6,000-9,000



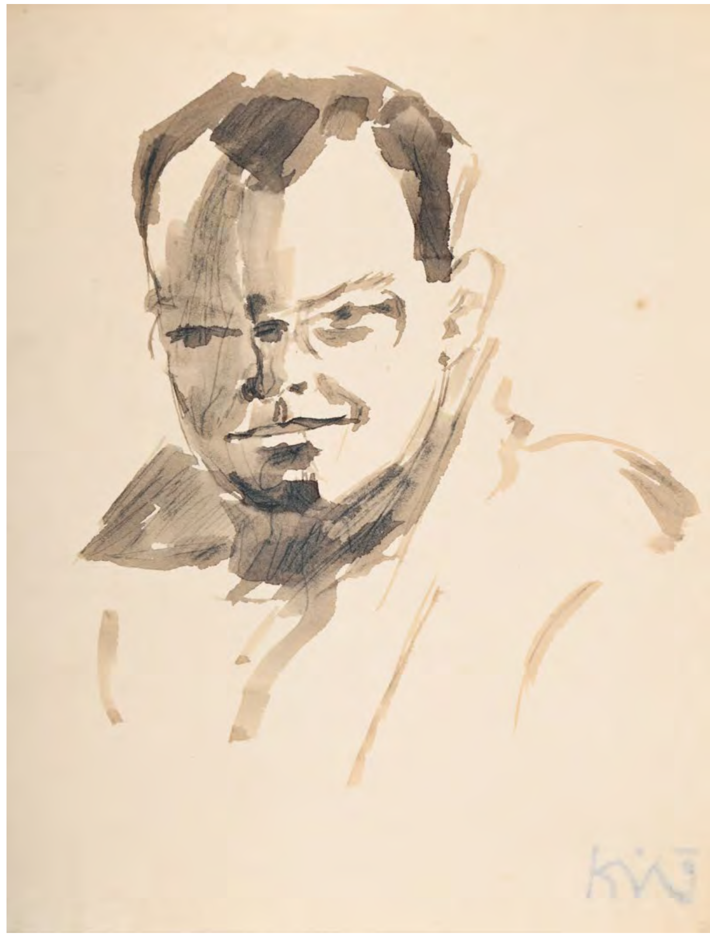
69

69 λ
**KEITH VAUGHAN (BRITISH 1912-1977)**
*A 'GRAFITTI' DRAWING*
Pencil
Dated *July 12/73* (upper right)
29 x 23cm (11¼ x 9 in.)

**Provenance:**
Abbott and Holder Ltd., London

**Exhibited:**
London, Abbott and Holder, *Keith Vaughan - Landscape and Figure Drawings including twenty of The 'Grafitti' Drawing series,* 2009

£600-800



70

70 λ
**KEITH VAUGHAN (BRITISH 1912-1977)**
*PORTRAIT OF A SOLDIER*
Ink and wash
Signed with stamped initials (verso)
16 x 11.5cm (6¼ x 4½ in.)

**Provenance:**
Peter Adam, renowned British filmmaker and BBC producer, writer, art specialist and collector of modern art
Thence by descent, Private Collection
Sale, Chiswick Auctions, London, 8 July 2021, lot 35
Thomas Spencer Fine Art, London
Acquired from the above by the present owner

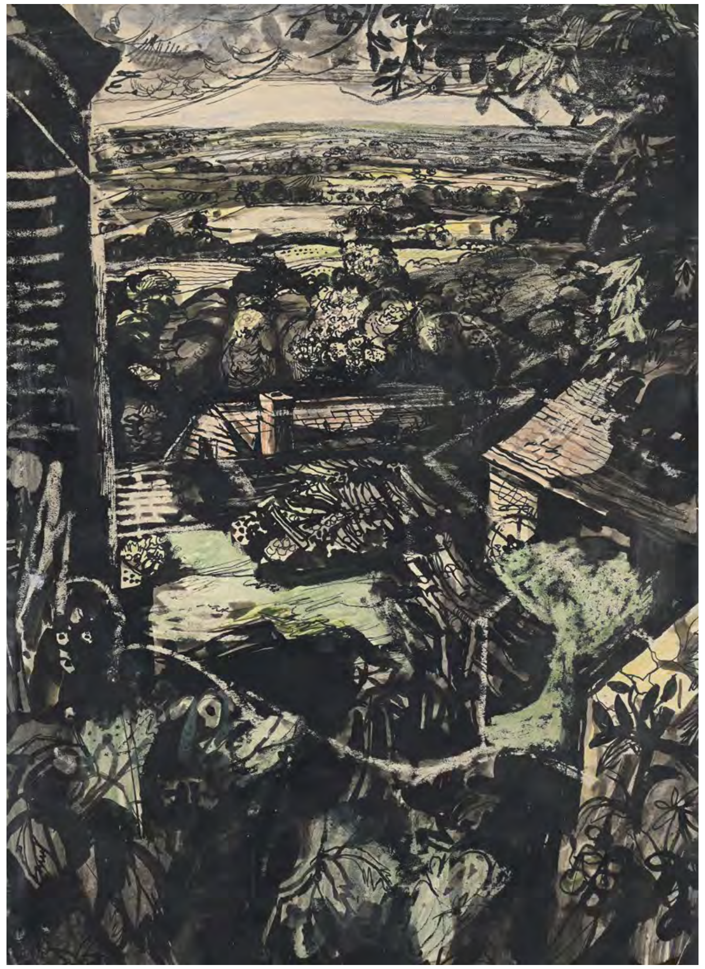
This work is one of Vaughan's early war-time sketchbook studies. They represent his comrades in the non-combatant No 9 Company, in which he was serving as a conscientious objector.

We are grateful to Gerard Hastings for his assistance in cataloguing this lot.

£800-1,200

71 λ
**JOHN MINTON (BRITISH 1917-1957)**
*VIEW ACROSS THE VALLEY*
Ink, watercolour and wax crayon
38 x 28cm (14¾ x 11 in.)

£3,000-5,000



71

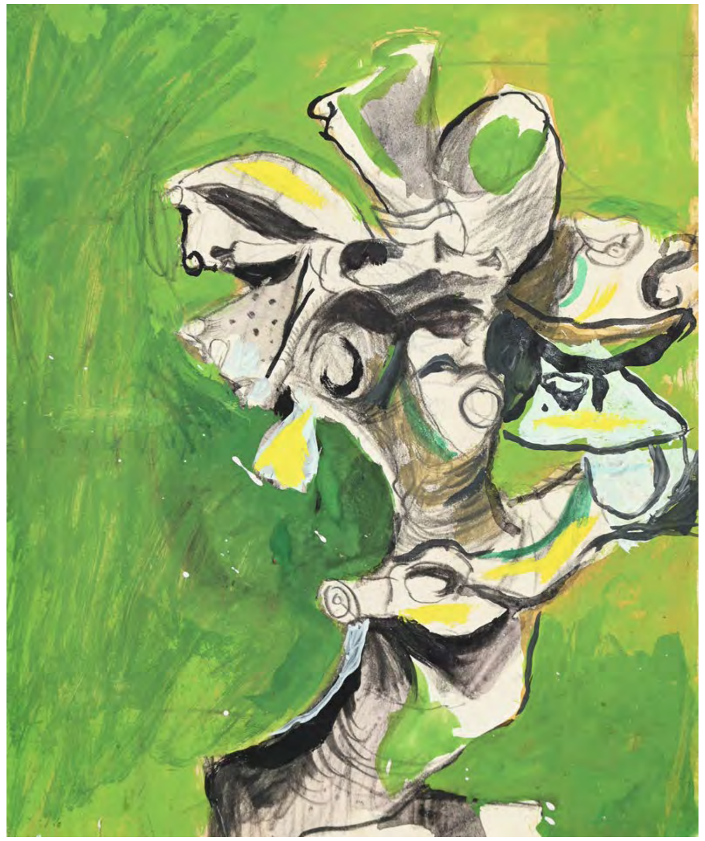
72 λ
**GRAHAM SUTHERLAND (BRITISH 1903-1980)**
*STUDY FOR A CACTUS*
Gouache, watercolour and ink
Stamped *Tuesday - 5 Apr 1960* (verso)
23 x 18cm (9 x 7 in.)

Painted in 1948.

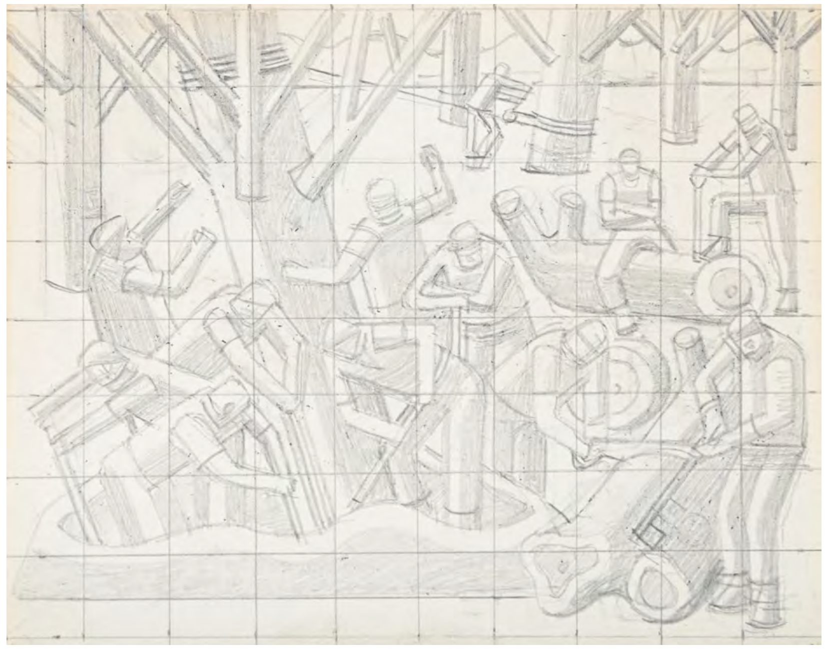
**Provenance:**
Private Collection, Herbert Spencer (a gift from the artist)
Thence by descent

**Literature:**
D. Cooper, *The Work of Graham Sutherland,* London, 1961, no.106d (illustrated)

£2,000-3,000



72



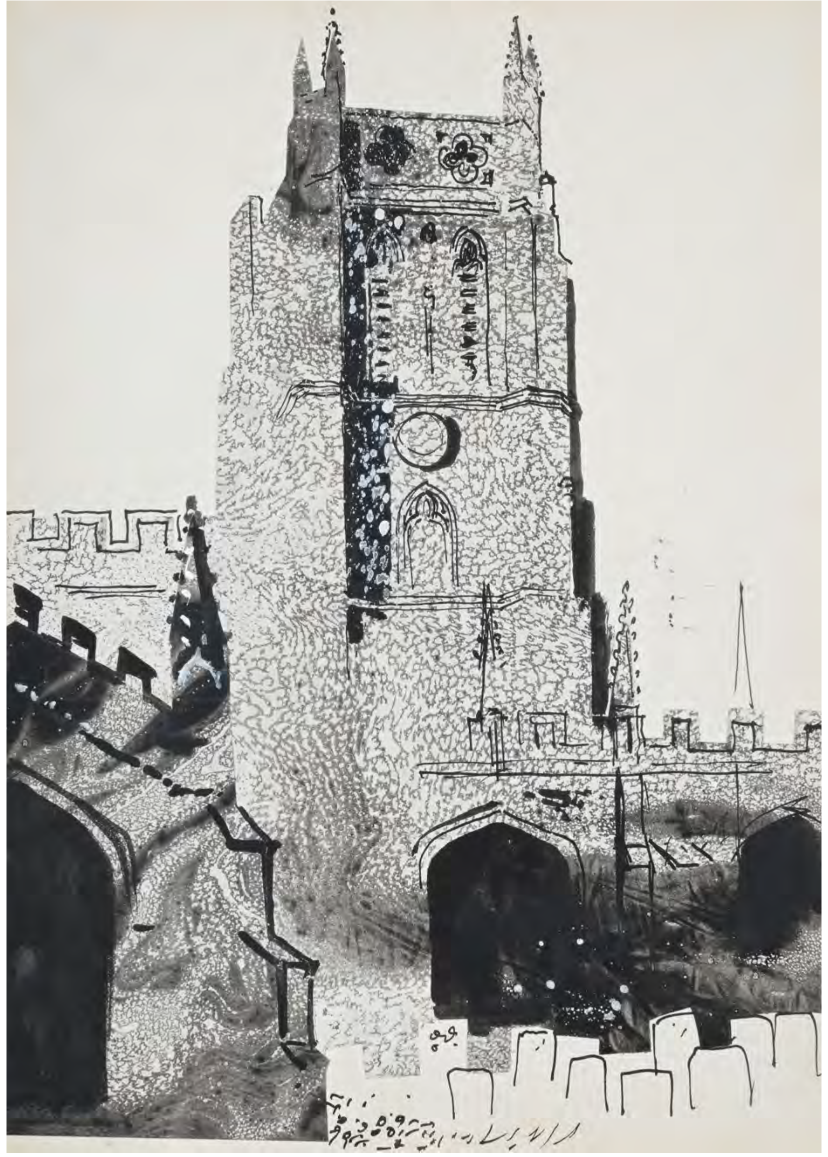
73

73 λ
**WILLIAM ROBERTS (BRITISH 1895-1980)**
*TREE CUTTERS*
Pencil, squared for transfer
16 x 19cm (6¼ x 7¼ in.)

Drawn in 1977.

Provenance:
Albemarle Gallery, London

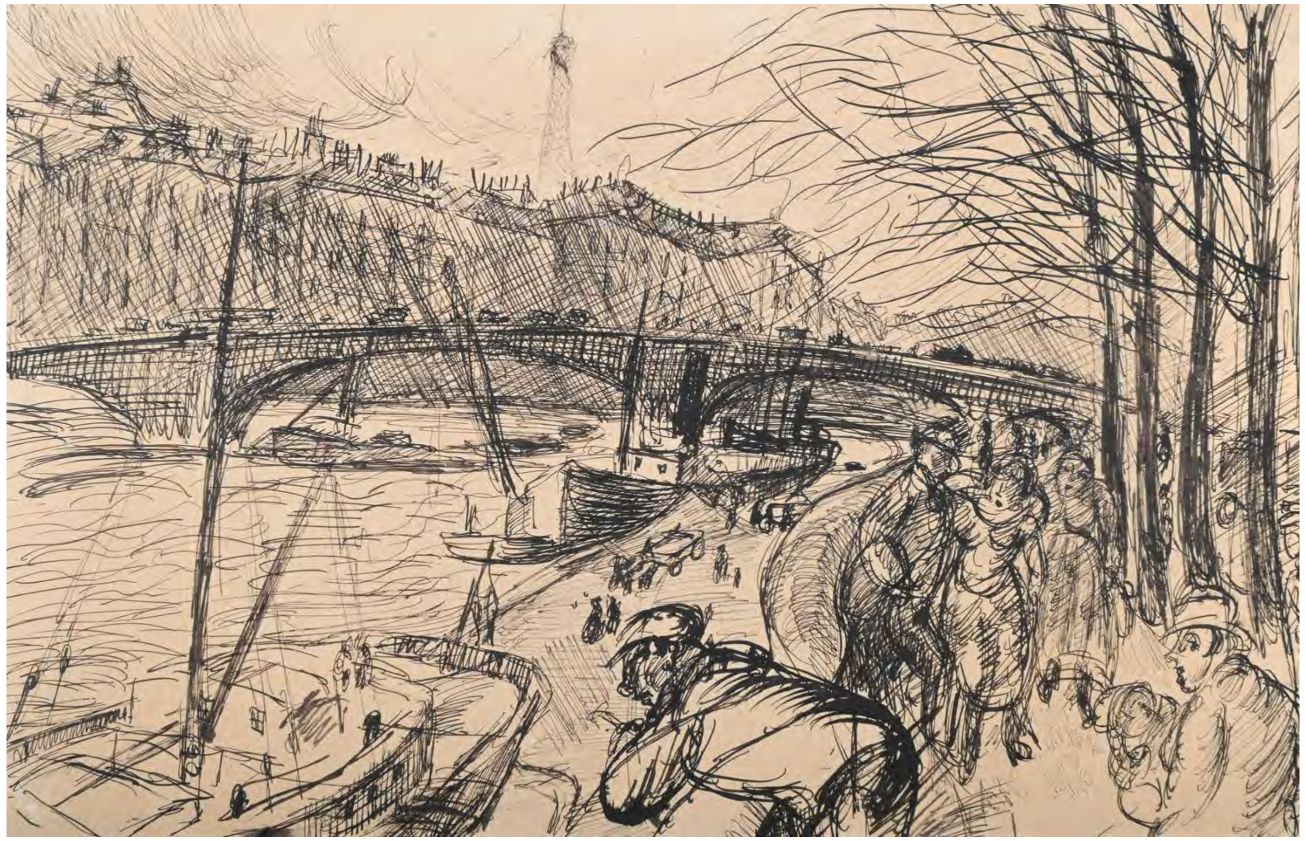
£1,500-2,000



74

74 λ
**JOHN PIPER (BRITISH 1903-1992)**
*CHURCH TOWER*
Ink, watercolour, gouache and collage
37.5 x 27.5cm (14¾ x 10¾ in.)

£2,000-3,000



75

75
**CHRISTOPHER WOOD (BRITISH 1901-1930)**
*LA SEINE*
Ink
19 x 29.5cm (7¼ x 11½ in.)

Provenance:
The Redfern Gallery, London
Private Collection, J.J. Loch Esq. (acquired from the above in January 1945)

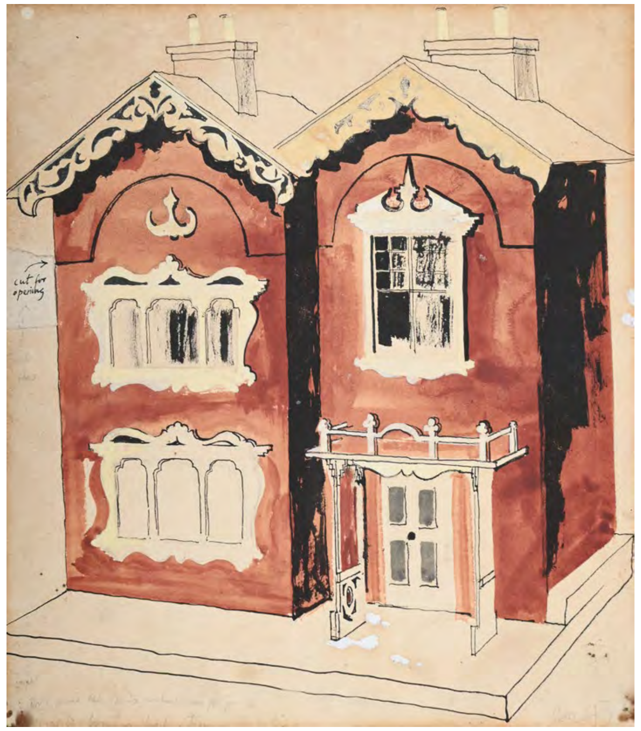
£4,000-6,000

76 λ
**JOHN PIPER (BRITISH 1903-1992)**
*CAROLINE'S FIRST DOLL'S HOUSE*
Ink and watercolour
Dated *Dec '43* (lower right); variously inscribed (lower left)
33 x 28cm (12 x 11 in.)

Provenance:
Katharine Church (1910-1999) (a gift from the artist)
Estate of Caroline West, the daughter of Church and Anthony West and granddaughter of novelists Rebecca West and H.G. Wells

The picture was published in the Architectural Review, 1943, as an example of a doll's house made by a 'working man', which Piper described as 'wholly satisfactory and wholly English...[it] suggests a noisy but cosy Christmas party after a journey by train to an early railway station'.

£1,000-1,500



76

77 λ

**HENRY MOORE (BRITISH 1898-1986)**

*RECLINING FIGURES*

Pencil, wax crayon, watercolour and wash
Inscribed Lithograph and Reclining Lead Figures (to upper edge)
29.2 x 24.2cm (11¼ x 9½ in.)

Executed *circa* 1948-50.

The work is recorded in the Henry Moore Catalogue Raisonne under the reference HMF2427.

Provenance:
Rasha El-Khalidi, Cambridge, Massachusetts, whom purchased directly from the artist in 1953
Private Collection, London
Sale, Skinner, Boston, *American & European Works of Art*, 25 January 2019, lot 462
Sale, Sotheby's, *Impressionist and Modern Art*, London, 20 June 2019, lot 346

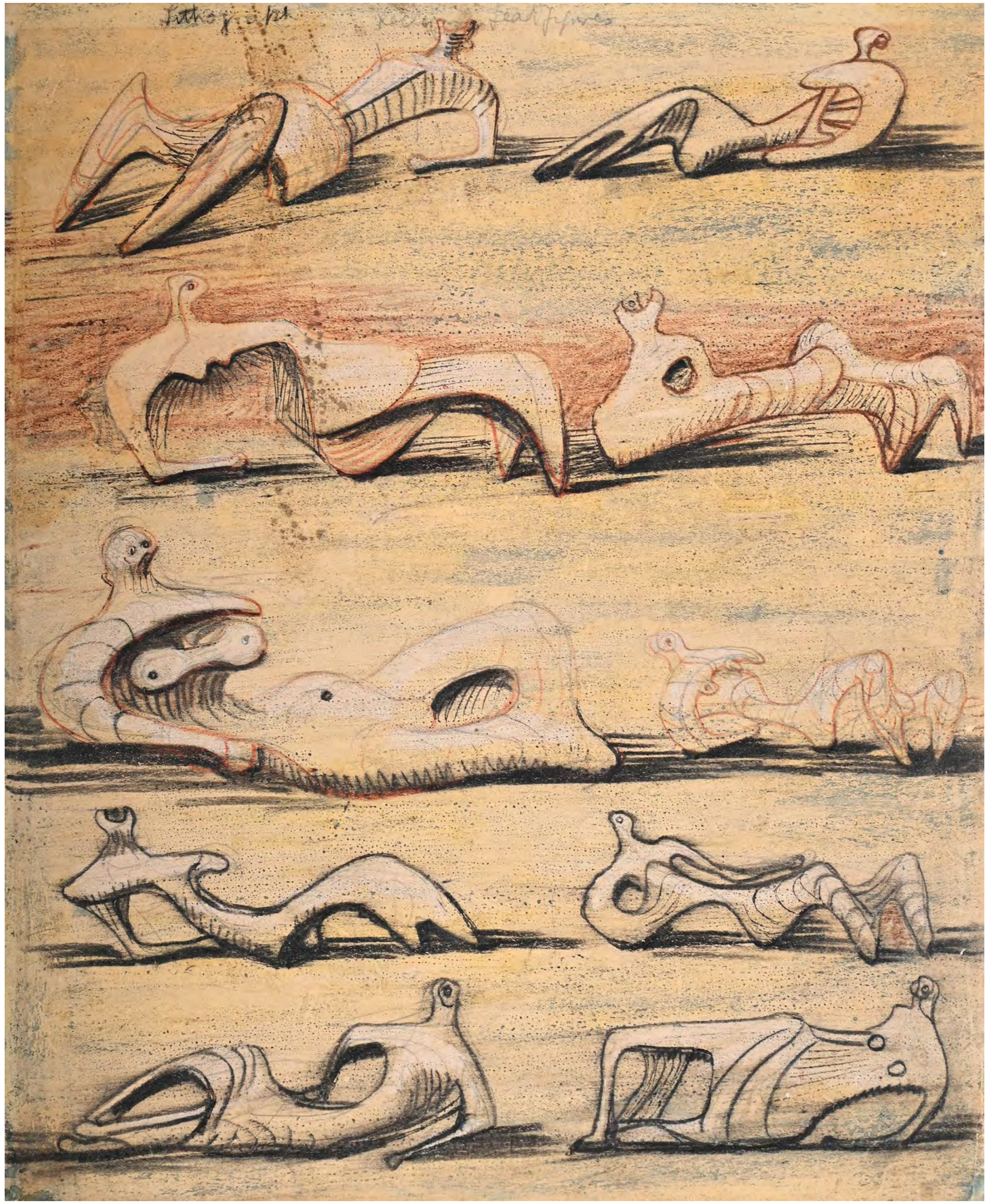
Literature:
Robert Melville, *Henry Moore: Sculpture and Drawings 1921-1969*, London, 1970, no. 386
Ann Garrould, *Henry Moore: Complete Drawings, 1940-49*, Vol III, London, 2001, no. AG 47-49.36/HMF2427, illustrated p. 267
John Hedgecoe, *Henry Moore: A Monumental Vision*, Cologne, 2005, n.n., illustrated p.117

Henry Moore responded to a letter from Rasha el-Khalidi on 26th June 1973. He confirmed that the work was original and that the lower half of the work was used to create a lithographic design in 1950 which explains the inscription to the upper edge.

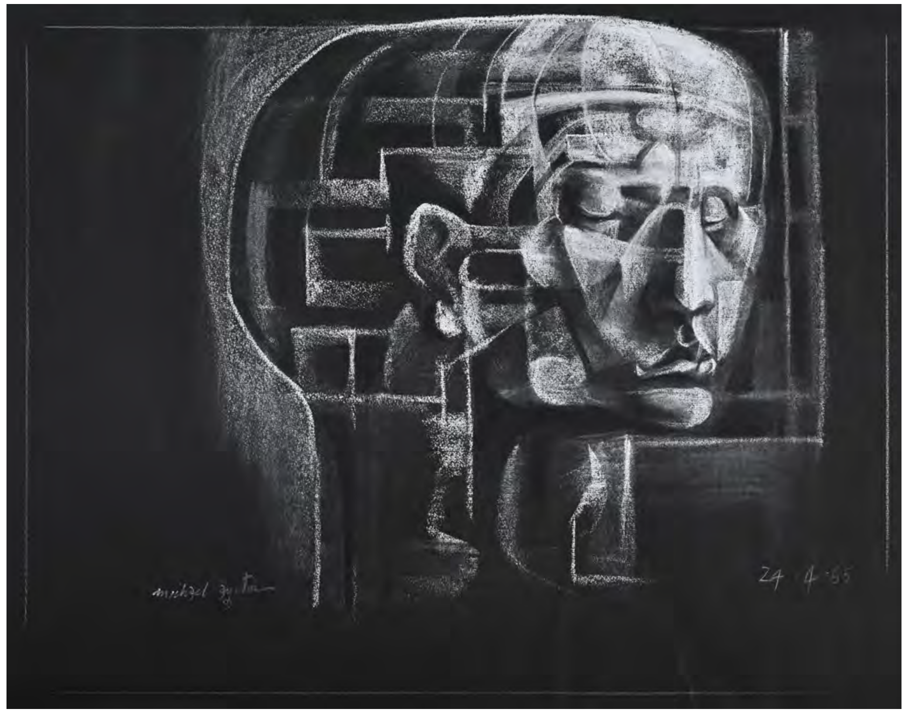
£40,000-60,000

> *" I want to be quite free of having to find a `reason' for doing `Reclining Figures' and freer still of having to find a `meaning' for them. The vital thing for an artist is to have a subject that allows (him) to try out all kinds of formal ideas - things that he doesn't yet know about for certain but wants to experiment with, as Cézanne did in his `Bathers' series. In my case the reclining figure provides chances of that sort. The subject-matter is given. It's settled for you, and you know it and like it so that within it, within the subject that you've done a dozen times before, you are free to invent a completely new idea. "*

HENRY MOORE QUOTED IN JOHN RUSSELL, HENRY MOORE, LONDON, 1968, P. 28)



77



78

**78 λ**

MICHAEL AYRTON (BRITISH 1921-1975)

*MAZE HEAD*

White chalk

Signed (lower left) and dated *24.4.65* (lower right)

45.5 x 58cm (17¾ x 22¾ in.)

Provenance:

Private Collection, Jorge & Mayotte Lewinski (a gift from the artist)

Sale, Bloomsbury Auctions, London, 21 June 2012, lot 16

Private Collection, Andrew Burt

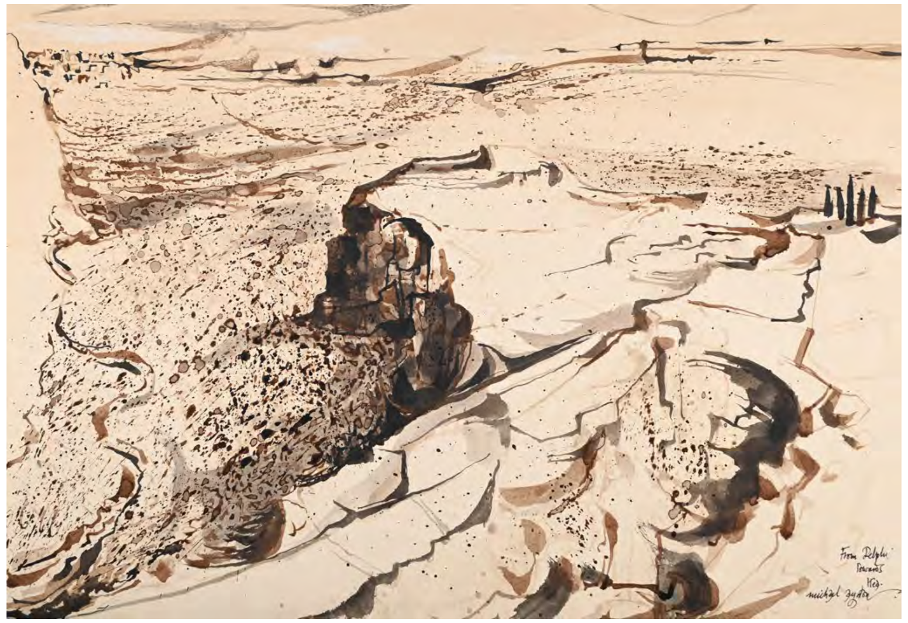
Exhibited:

Birmingham, Birmingham Museum and Art Gallery, *Michael Ayrton Retrospective*, 1977

Literature:

Peter Cannon-Brookes, *Michael Ayrton*, Birmingham, 1978, p. 125, pl. 225

£800-1,200



79

**79 λ**

MICHAEL AYRTON (BRITISH 1921-1975)

*FROM DELPHI TOWARDS ITEA*

Ink, wash and gouache

Signed and titled (lower right)

34.5 x 49.5cm (13½ x 19¼ in.)

Executed in 1958.

Provenance:

Private Collection, Andrew Burt

Exhibited:

Colorado, Colorado Springs Fine Art Centre, 1965

Birmingham, Birmingham Museum and Art Gallery, *Michael Ayrton Retrospective*, 1977

Literature:

Peter Cannon-Brookes, *Michael Ayrton*, Oxford, 1978, p. 68, pl. 120

£700-1,000

**80 λ**

MICHAEL AYRTON (BRITISH 1921-1975)

*CHALK PITS*

Ink, wash and gouache

Signed and dated *March 15 '45* (lower left)

37 x 55cm (14½ x 21½ in.)

Provenance:

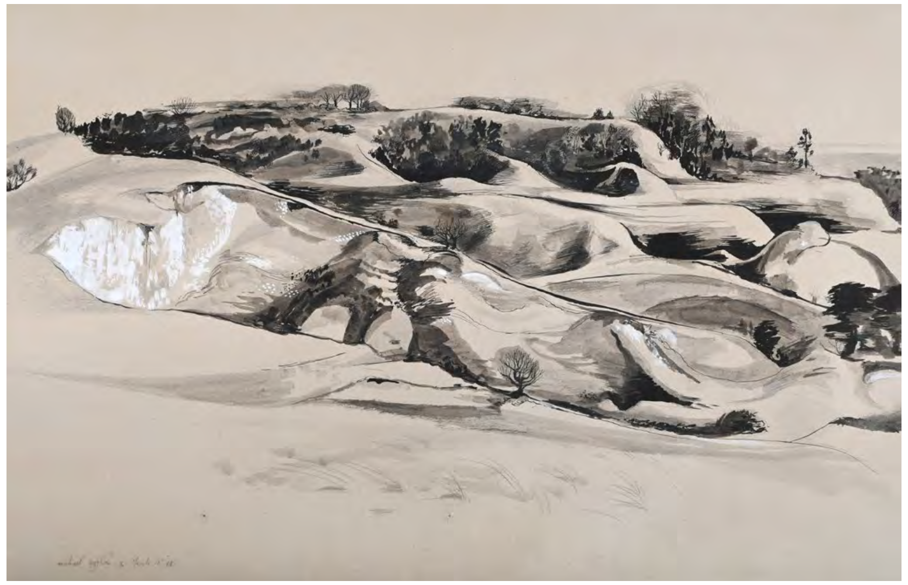
Roland, Browse and Delbanco, London

The Piccadilly Gallery, London

Sale, Sotheby's, London, 7 June 2007, lot 114

Private Collection, Andrew Burt

£800-1,200



80

**81 λ**

MICHAEL AYRTON (BRITISH 1921-1975)

*FIGURE*

Charcoal, ink and wash

Signed and dated *51* (lower right)

57.5 x 38.5cm (22½ x 15 in.)

Provenance:

The Redfern Gallery, London

Private Collection, Nigel Balchin (acquired from the above 29 May 1951) and by descent

Sale, Sotheby's, London, 12 July 2013, lot 132

Sale, Bonhams, London 10 July 2018, lot 83

Osborne Samuel, London

Private Collection, Andrew Burt

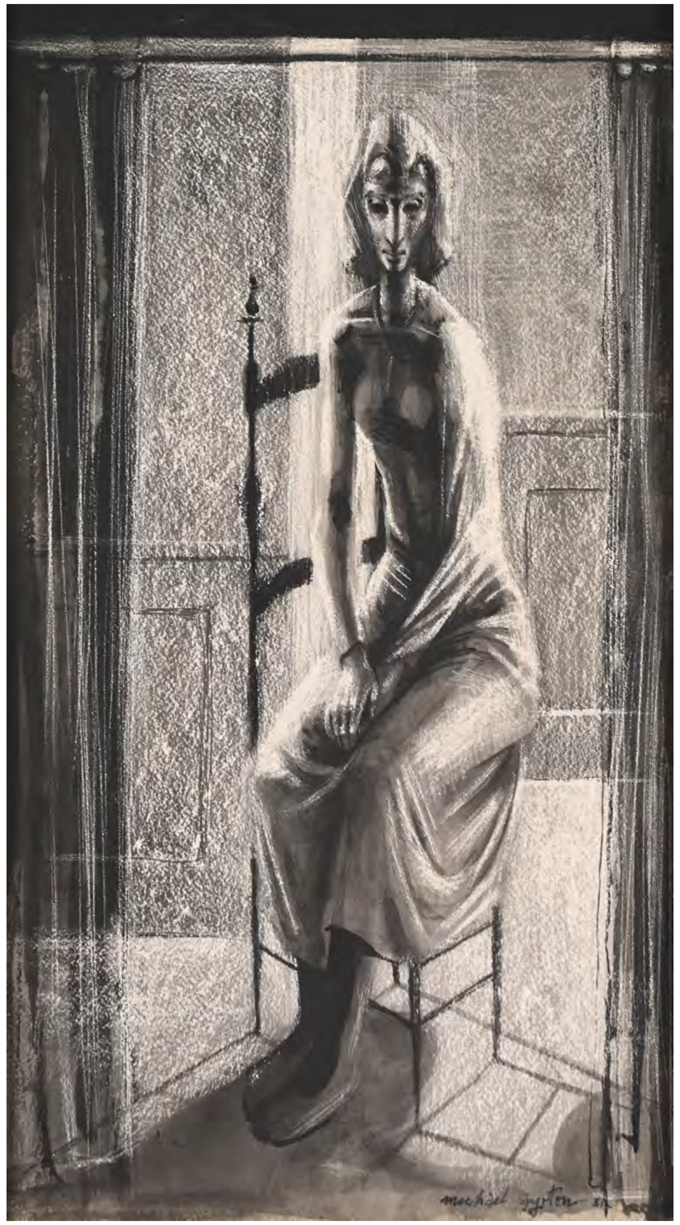
Exhibited:

London, The Redfern Gallery, 1951, no. 37

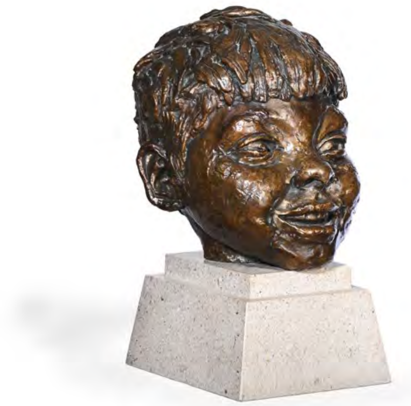
Birmingham, Birmingham Museum and Art Gallery, *Michael Ayrton Retrospective,* 1977

The present work is a study for the finished oil *Figure in a Yellow Room*, 1951, depicting Mme Natalie Grandjean (Private Collection, UK). See Peter Cannon-Brookes, *Michael Ayrton*, p. 41, pl. 66

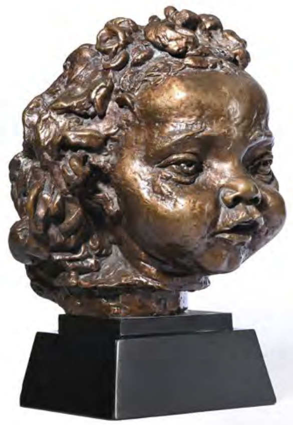
£1,500-2,500



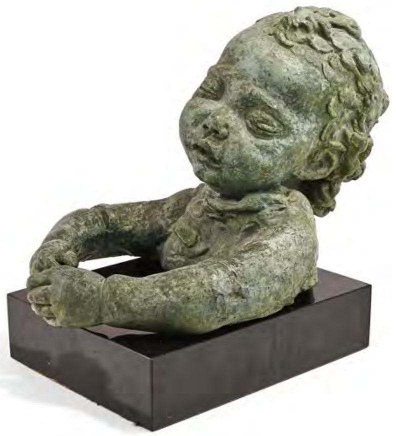
81



82



83



84

**82 λ**
**SIR JACOB EPSTEIN**
**(AMERICAN/BRITISH 1880-1959)**
*THIRD PORTRAIT OF JACKIE*
*(RAGGAMUFFIN)*
Bronze with gold patina
Height (excluding base): 22.8cm (8¾in.)

Conceived in 1939.

**Literature:**
R. D. Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, no. 242
R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.254, pl. 391
E. and B. Schinman, *Jacob Epstein, A Catalogue of the Collection of Edward P. Schinman, Cranbury*, 1980, p. 107 (illustration of another cast)
Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.188, no. 309(illustration of another cast)

**£1,000-1,500**

**83 λ**
**SIR JACOB EPSTEIN**
**(AMERICAN/BRITISH 1880-1959)**
*EIGHTH PORTRAIT OF PEGGY JEAN*
Bronze with gold patina
Height (excluding base): 26.5cm (10¼in.)

Conceived in 1921.

**Literature:**
A. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell, A Series of Conversations on Art*, 1931, p.179
R. D. Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 233, no. 90
R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.425
Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.148, no. 118 (illustration of another cast)

Peggy Jean, Epstein's daughter, is shown in the present lot at the age of 2 years and 4 months with curly hair. This 'eighth portrait' was part of a series of works that the artist made of his daughter over a number of years.

**£1,000-1,500**

**84 λ**
**SIR JACOB EPSTEIN**
**(AMERICAN/BRITISH 1880-1959)**
*FOURTH PORTRAIT OF PEGGY JEAN*
*(ASLEEP)*
Bronze with a green patina
Signed (to left shoulder)
Height: 26cm (10in.)

Conceived in 1920.

**Provenance:**
From a Private Collection

**Literature:**
Hubert Wellington, *Jacob Epstein*, London, 1925, p. 25, pl. 17
Jacob Epstein, *Let There Be Sculpture*, London, 1940, p. 203 (illustration of another cast)
Robert Black, *The Art of Jacob Epstein*, New York and Cleveland, 1942, p. 232, no. 76
Jacob Epstein, *Epstein: An Autobiography*, London, 1955 (illustration of another cast)
Richard Buckle, *Jacob Epstein Sculptor*, London, 1963, p. 103, pl. 160
Barbara and Edward P. Schinman, *Jacob Epstein. A Catalogue of the Collection of Edward P. Schinman*, Vancouver, 1970, p. 72 (illustration of another cast)
Evelyn Silber, *The Sculpture of Epstein*, Oxford, 1986, pp. 146-47, no. 110 (illustration of another cast)

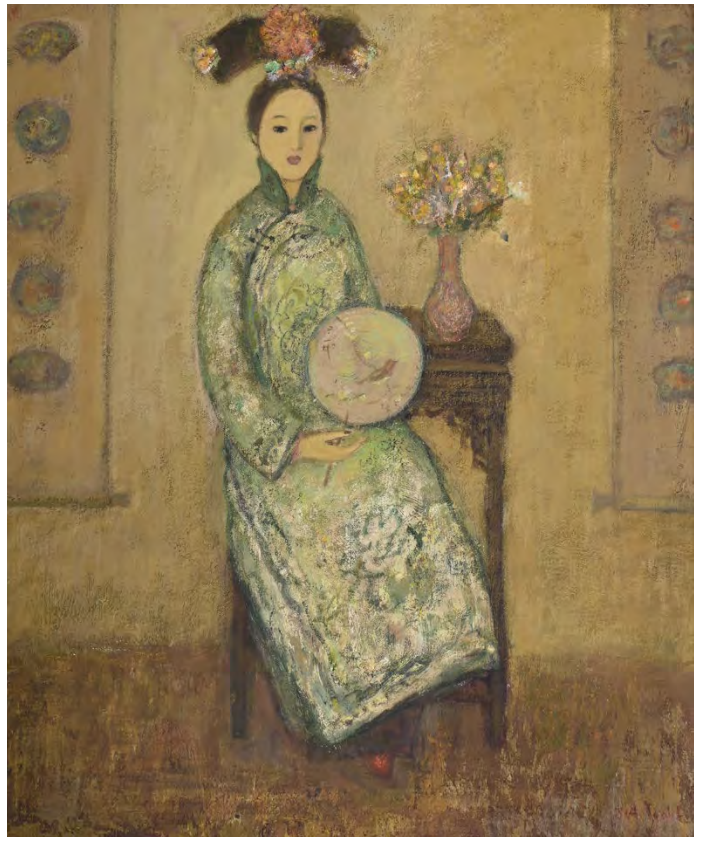
**£1,000-1,500**

**85**
**JIA JUAN LI (CHINESE 20TH/21ST CENTURY)**
*LA ROBE VERTE*
Oil on canvas
Signed (lower right); further signed, titled and inscribed in Hanzi (verso)
65 x 54cm (25½ x 21¼ in.)

**Provenance:**
MacLean Fine Art, London

**Exhibited:**
London, *Art London*, 6-10 October, 2006

**£1,000-2,000**



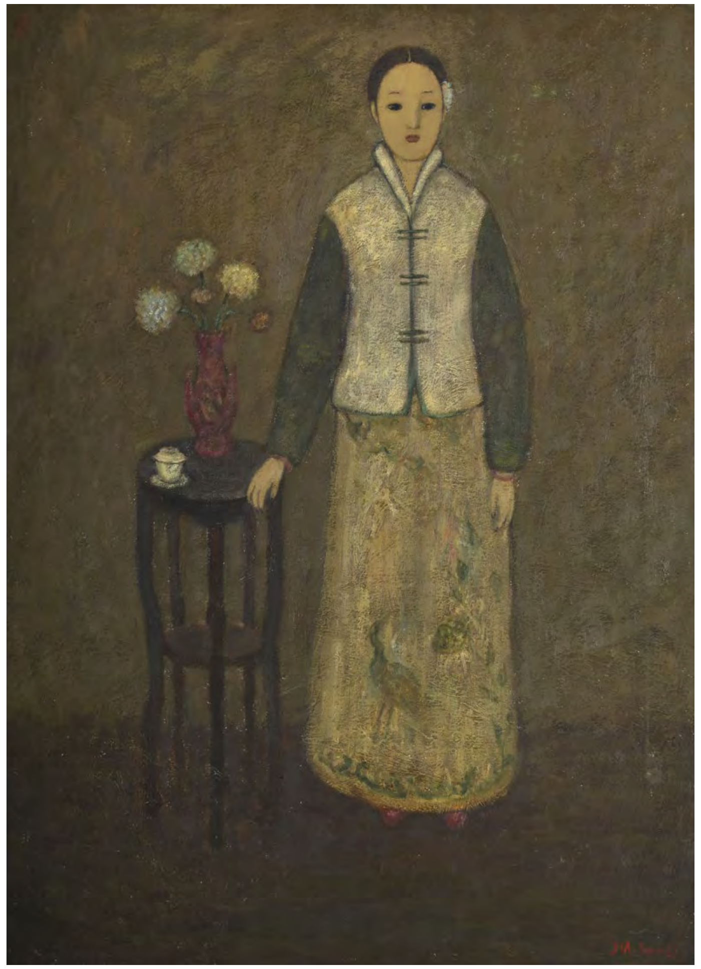
85

**86**
**JIA JUAN LI (CHINESE 20TH/21ST CENTURY)**
*WANG MEI*
Oil on canvas
Signed (lower right); further signed, titled and inscribed in Hanzi (verso)
101 x 72cm (39¾ x 28¼ in.)

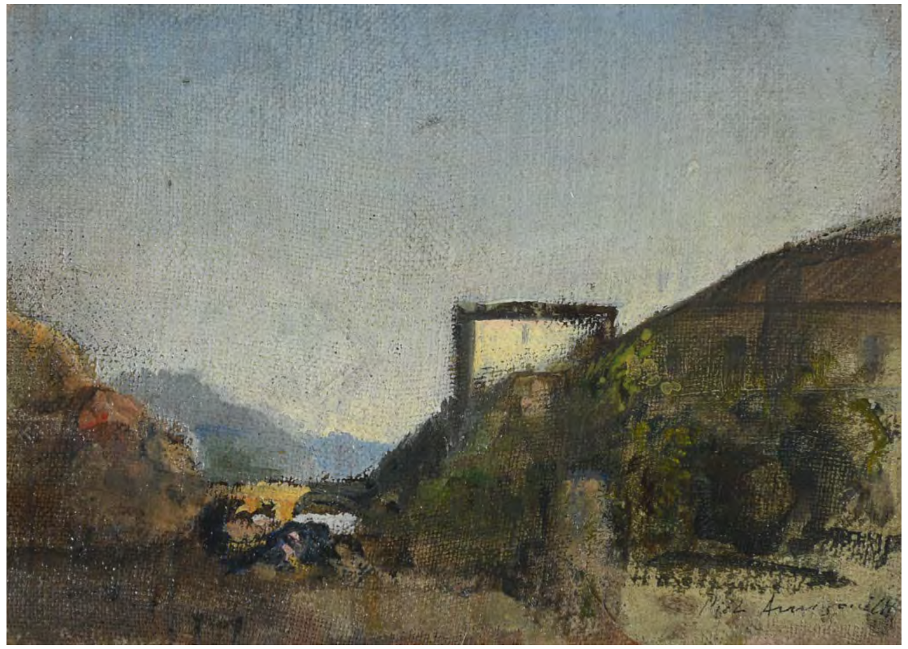
**Provenance:**
MacLean Fine Art, London

**Exhibited:**
London, *Art London*, 6-10 October, 2006

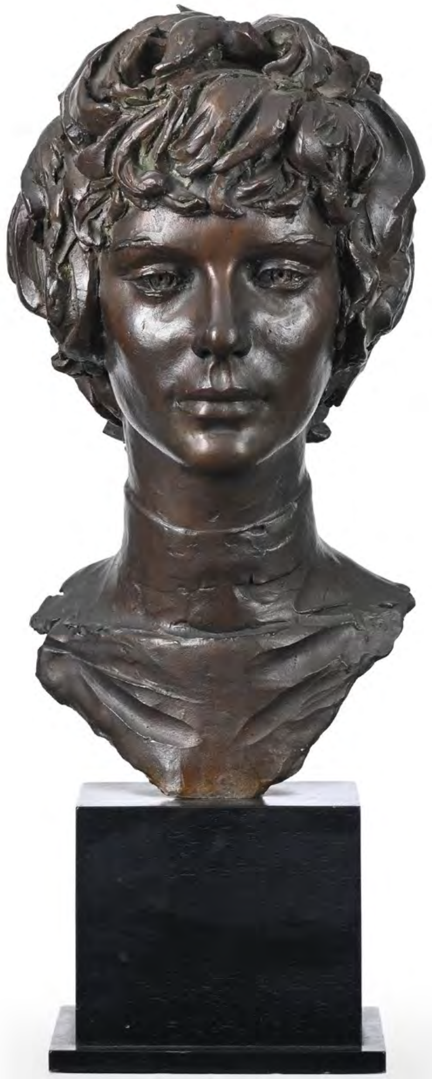
**£1,000-2,000**



86


87

88


89

**87 λ**
PIETRO ANNIGONI (ITALIAN 1910-1988)
*VILLA IN A LANDSCAPE*
Oil on canvas
Signed and indistinctly inscribed (lower right)
12 x 16.5cm (4½ x 6¼ in.)

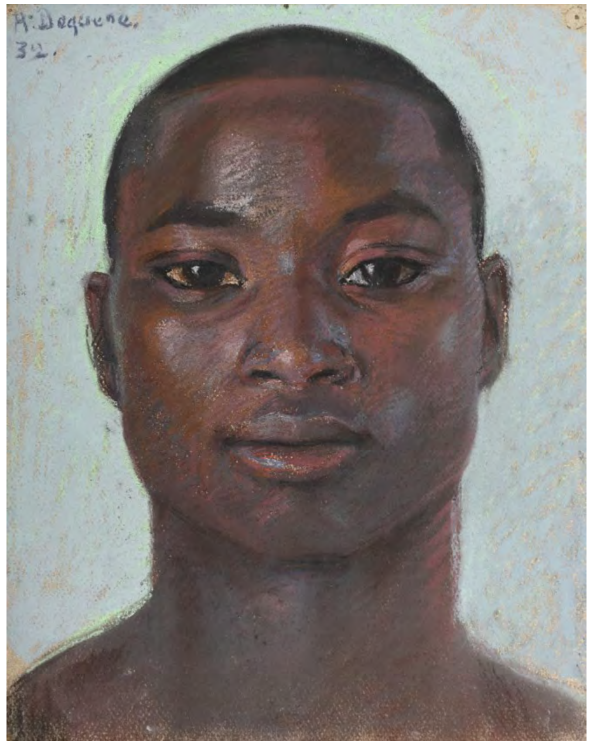
£1,000-1,500

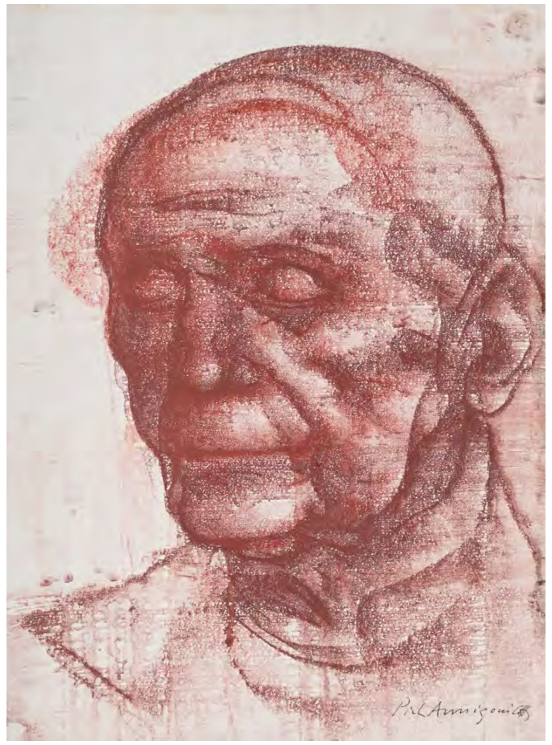
**88 λ**
PIETRO ANNIGONI (ITALIAN 1910-1988)
*HEAD OF A BEARDED MAN*
Red chalk
Signed (lower right)
14 x 10cm (5½ x 3¾ in.)

£300-500

**89 λ**
ENZO PLAZZOTTA (ITALIAN 1921-1981)
*PORTRAIT BUST OF A LADY*
Bronze
Stamped with artist's signature and numbered 1/6
Height: 43cm (16¾in.)

£400-600


90


91

**90 λ**
ALBERT DEQUENE (FRENCH 1897-1973)
*PORTRAIT D'UN JEUNE HOMME*
Pastel
Signed and dated 32 (upper left)
33 x 26cm (12 x 10 in.)

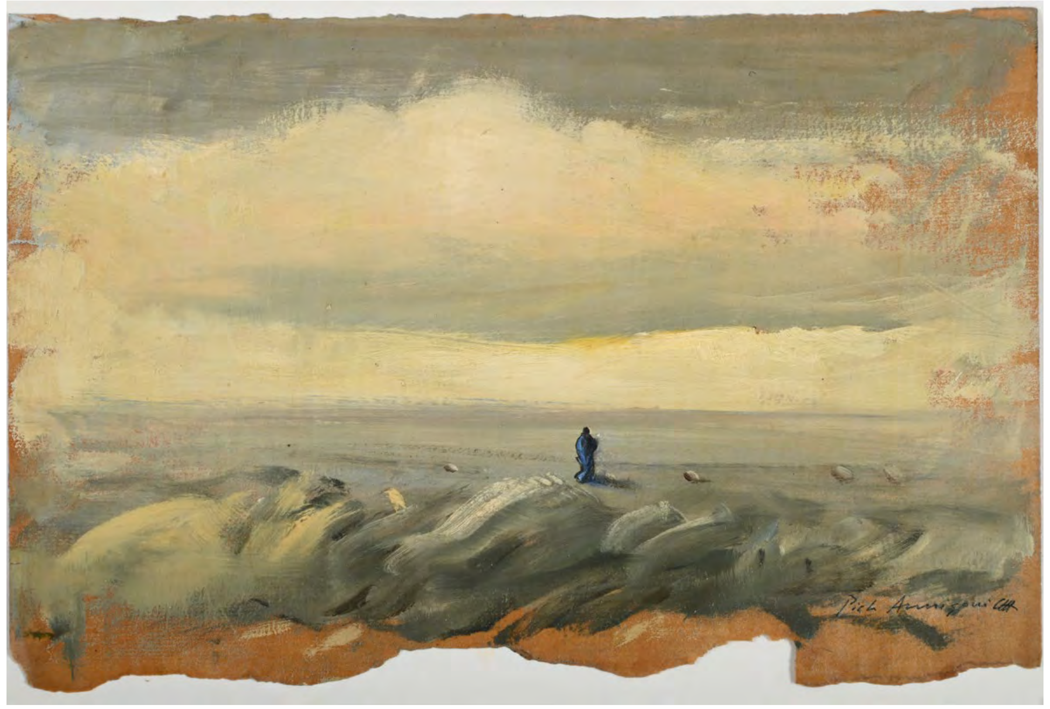
£400-600

**91 λ**
PIETRO ANNIGONI (ITALIAN 1910-1988)
*QUIET REFLECTION*
Red Chalk
Signed (lower right)
38 x 28cm (14¾ x 11 in.)

£800-1,200

**92 λ**
PIETRO ANNIGONI
(ITALIAN 1910-1988)
*FIGURE IN THE DESERT*
Oil on card
Signed (lower right)
18 x 26cm (7 x 10 in.)

£1,000-1,500


92

93

**GLYN PHILPOT (BRITISH 1884-1937)**

*PORTRAIT OF ARTHUR CHRISTIE (1895-1975)*

Oil on canvas

Variously inscribed to labels attached to stretcher (verso)

64 x 50cm (25 x 19½ in.)

Provenance:

Sir Edmund Davis, Australian-South African mining magnate and art collector, who resided at 13 Lansdowne Road and most notably Chilham Castle, Kent

Sale, Christie's, 7 July 1939, lot 84

S. Gibbs, Private Collection, purchased from the above for 15gns.

Daisy Philpot, the artist's sister

Thence by descent to Gabrielle Cross, the artist's niece

Henry Christie, Private Collection, UK

Thence by descent, to be sold on behalf of the executors of the estate

Exhibited:

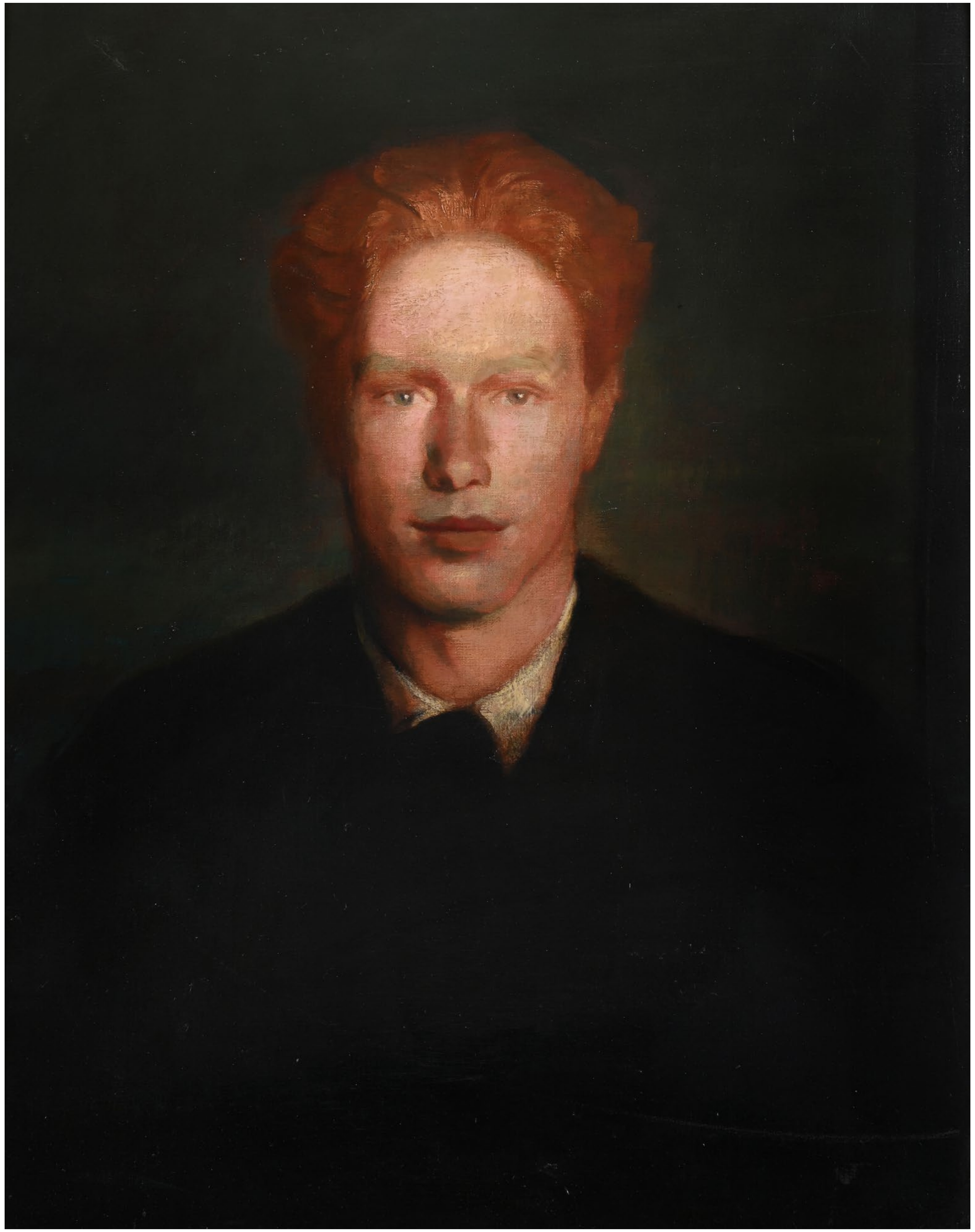
London, Grosvenor Galleries, *Glyn Philpot R.A.*, 1923, no. 32, as ' Portrait study for the Three Kings'

London, Tate Gallery, *Paintings and Sculpture by the late Glyn Philpot R.A. (1884-1937)*, 14 July - 28 August 1938, no. 22, as 'Study for the Three Kings'

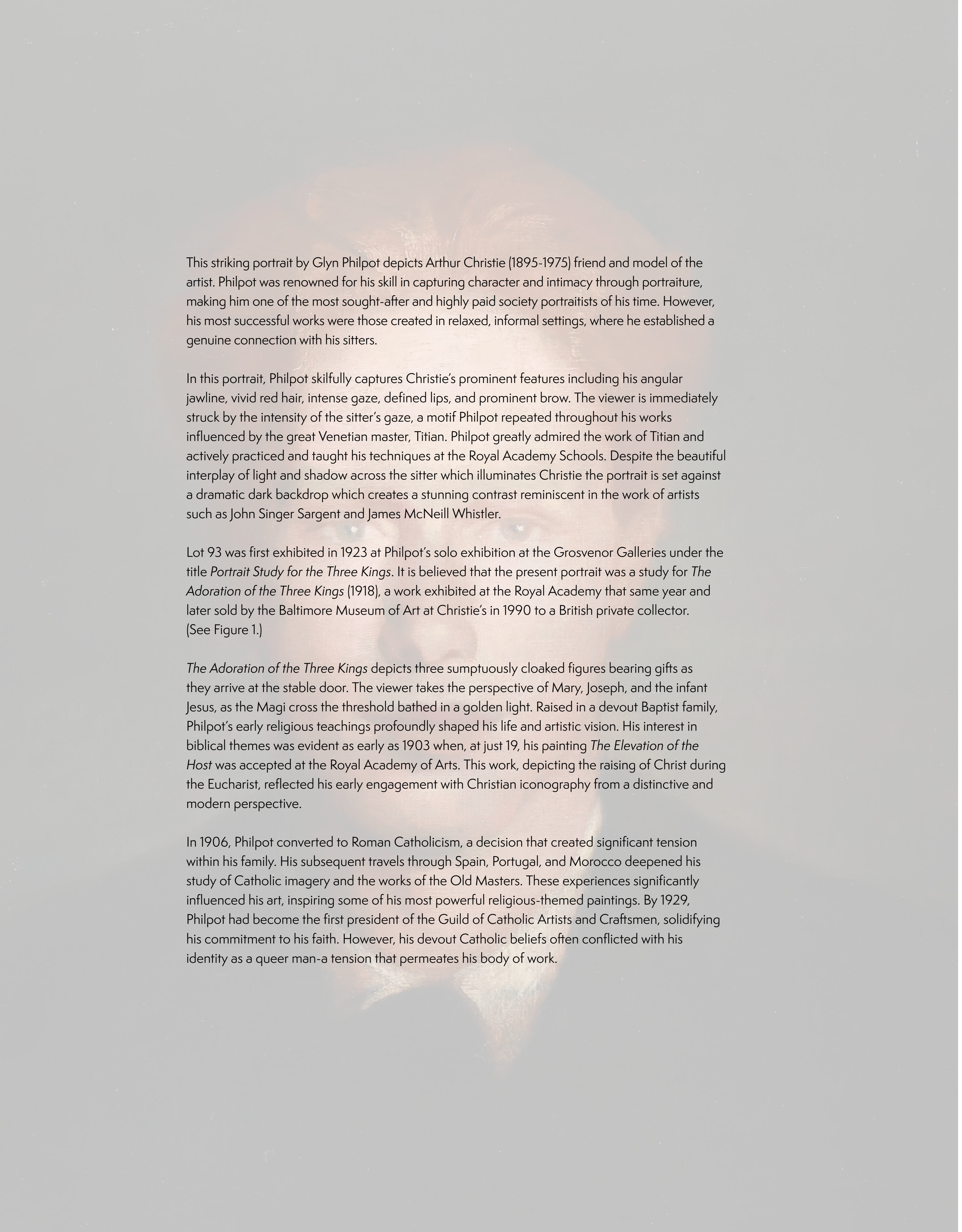
Literature:

Daisy Philpot, *Manuscript Catalogue of Paintings by Glyn Philpot*, c. 1938-57, p. 28 (unseen)

£25,000-35,000



93



This striking portrait by Glyn Philpot depicts Arthur Christie (1895-1975) friend and model of the artist. Philpot was renowned for his skill in capturing character and intimacy through portraiture, making him one of the most sought-after and highly paid society portraitists of his time. However, his most successful works were those created in relaxed, informal settings, where he established a genuine connection with his sitters.

In this portrait, Philpot skilfully captures Christie's prominent features including his angular jawline, vivid red hair, intense gaze, defined lips, and prominent brow. The viewer is immediately struck by the intensity of the sitter's gaze, a motif Philpot repeated throughout his works influenced by the great Venetian master, Titian. Philpot greatly admired the work of Titian and actively practiced and taught his techniques at the Royal Academy Schools. Despite the beautiful interplay of light and shadow across the sitter which illuminates Christie the portrait is set against a dramatic dark backdrop which creates a stunning contrast reminiscent in the work of artists such as John Singer Sargent and James McNeill Whistler.

Lot 93 was first exhibited in 1923 at Philpot's solo exhibition at the Grosvenor Galleries under the title *Portrait Study for the Three Kings*. It is believed that the present portrait was a study for *The Adoration of the Three Kings* (1918), a work exhibited at the Royal Academy that same year and later sold by the Baltimore Museum of Art at Christie's in 1990 to a British private collector. (See Figure 1.)

*The Adoration of the Three Kings* depicts three sumptuously cloaked figures bearing gifts as they arrive at the stable door. The viewer takes the perspective of Mary, Joseph, and the infant Jesus, as the Magi cross the threshold bathed in a golden light. Raised in a devout Baptist family, Philpot's early religious teachings profoundly shaped his life and artistic vision. His interest in biblical themes was evident as early as 1903 when, at just 19, his painting *The Elevation of the Host* was accepted at the Royal Academy of Arts. This work, depicting the raising of Christ during the Eucharist, reflected his early engagement with Christian iconography from a distinctive and modern perspective.

In 1906, Philpot converted to Roman Catholicism, a decision that created significant tension within his family. His subsequent travels through Spain, Portugal, and Morocco deepened his study of Catholic imagery and the works of the Old Masters. These experiences significantly influenced his art, inspiring some of his most powerful religious-themed paintings. By 1929, Philpot had become the first president of the Guild of Catholic Artists and Craftsmen, solidifying his commitment to his faith. However, his devout Catholic beliefs often conflicted with his identity as a queer man-a tension that permeates his body of work.

This portrait of Arthur Christie was acquired by Sir Edmund Davis, the Australian-born mining financier and prominent art collector. Sir Edmund Davis was advised by Charles Ricketts and Charles Shannon and built an impressive collection that included works by James McNeill Whistler, William Orpen, and Edward Burne-Jones, some of which were later bequeathed to the Musée du Luxembourg. It is likely that Sir Edmund Davis purchased this portrait from the 1923 Grosvenor Gallery exhibition. The work was later lent by Davis to the Tate Gallery's *Paintings and Sculpture by the Late Glyn Philpot* exhibition in the summer of 1938.

Following Sir Edmund Davis' death, the portrait was sold at Christie's alongside other notable works from Davis' collection, including Rodin sculptures, a lead figure by Philpot, and paintings by James Pryde and James McNeill Whistler. The work was eventually acquire by Philpot's sister, Daisy Philpot and thence by descent to Gabrielle Cross, the artist's niece.

Philpot frequently returned to certain models, portraying them in various roles and guises throughout his career. Among his most notable muses was Henry Thomas, whom he met in 1929. It has been suggested that Arthur Christie may have also been the model used for the Angel Gabriel in *The Angel of Annunciation* (1925) and for *The Transfiguration of Dionysus before the Tyrrhenian Pirates* (1924).

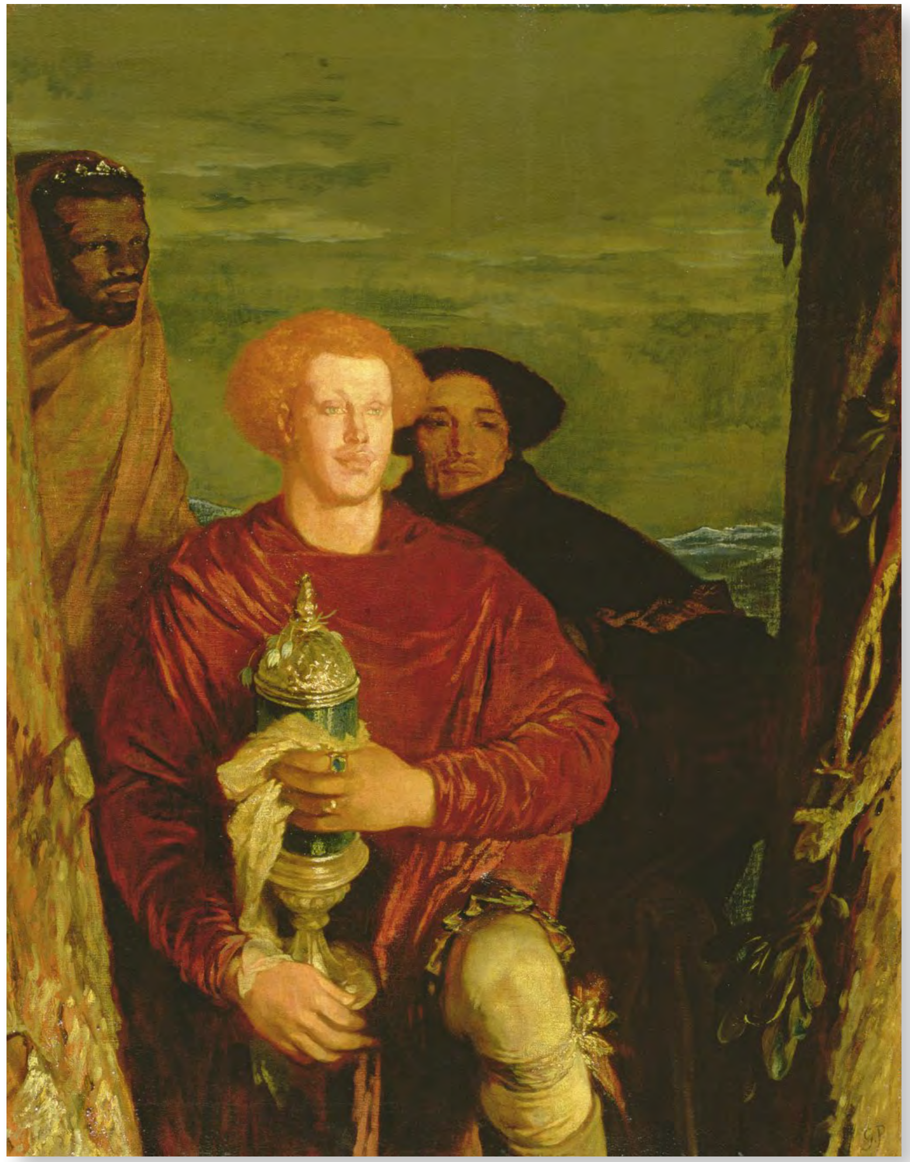
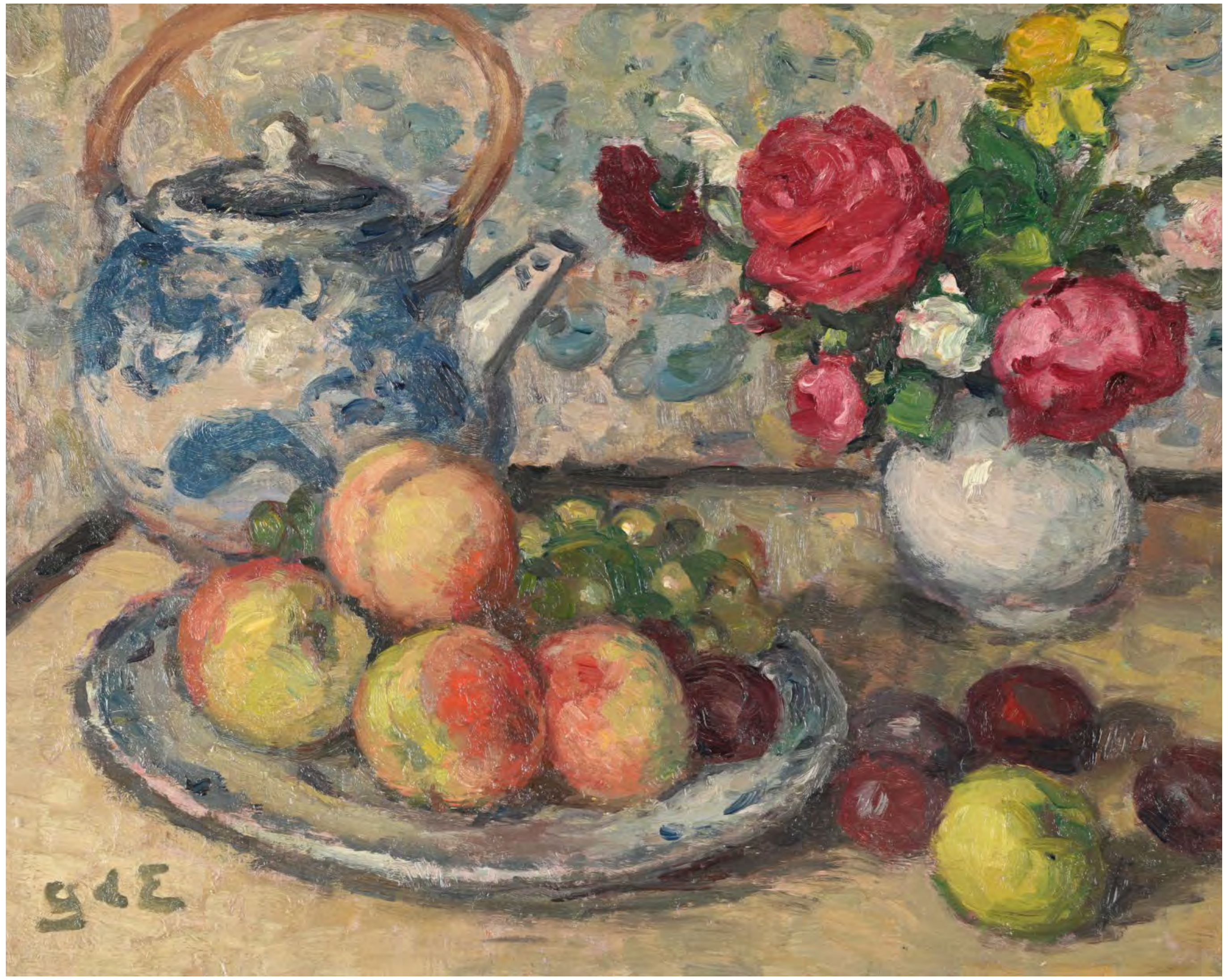


Fig. 1 | Glyn Philpot, Adoration of the Three Kings, 1918.
Photo © The Fine Art Society, London, UK / Bridgeman Images



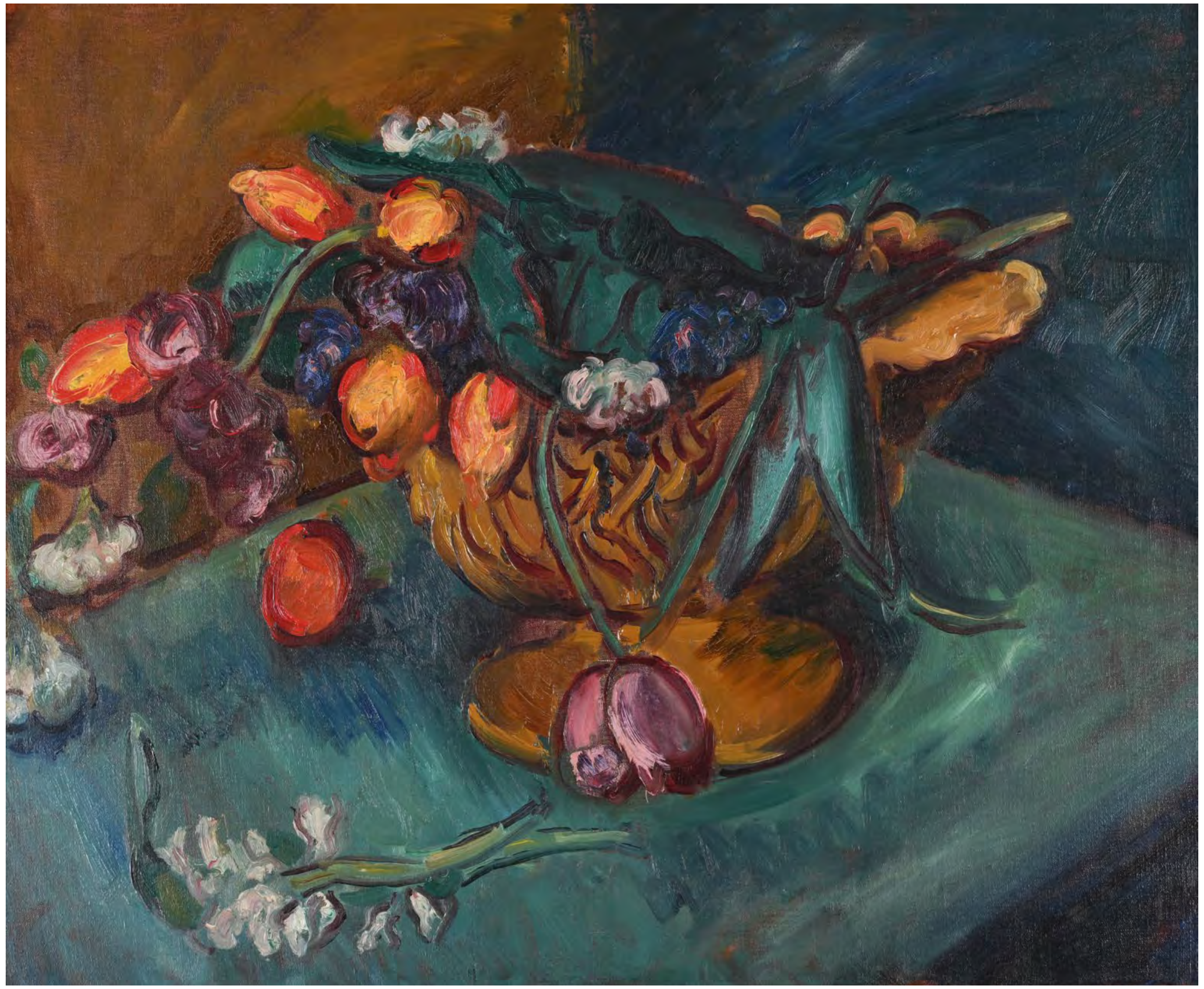
94

**94**

GEORGES D'ESPAGNAT (FRENCH 1870-1950)
*NATURE MORTE AUX FLEURS ET FRUITS*
Oil on panel
Signed with initials (lower left)
32 x 41cm (12½ x 16 in.)

The authenticity of this work has been confirmed by Jean-Dominique Jacquemond.

£5,000-7,000



95

**95 λ**

SIR MATTHEW SMITH (BRITISH 1879-1959)
*STILL LIFE WITH TULIPS IN A BOWL*
Oil on canvas
54 x 65cm (21¼ x 25½ in.)'

Painted in 1932.

Provenance:
Arthur Tooth and Sons, London
Private Collection, Sir Jamwes Robert McGregor (1889-1973), Sydney (acquired from the above on 6 September 1933)
Sale, Sotheby's, London 20 November 1991, lot 107
Sale, Sotheby's, London, 3 December 1998, lot 62
Collection of the late John Lippitt, Hampshire

Literature:
*Art in Australia*, Third Series, no. 57, November 1935, p. 21 (illustrated)
John Gledhill, *Matthew Smith: Catalogue Raisonne of the Oil Paintings*, Farnham, 2009, cat. no. 342 (as *Tulips and white hyacinths*), illustrated p. 154

£10,000-15,000

96
**HENRI FANTIN-LATOUR (FRENCH 1936-1904)**
*ROSES*
Oil on canvas
Signed (upper left)
42 x 39.5cm (16½ x 15½ in.)

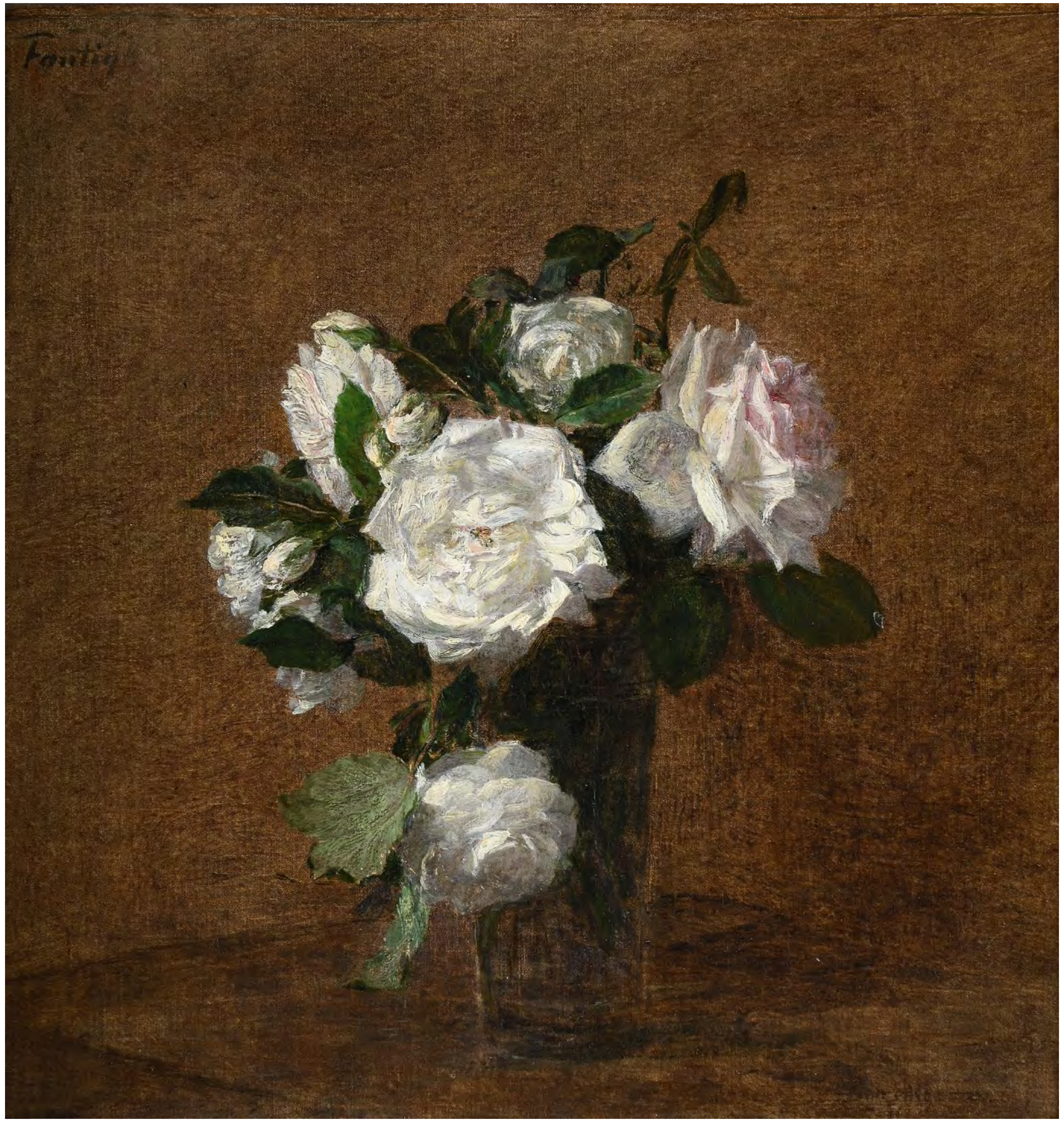
Painted in 1899.

Provenance:
Dr Paulin, Paris; his sale, Hôtel Drouot, Paris, 21 November 1901, lot 27
Private Collection, Gustave Tempelaere, Paris (acquired at the above sale)
Private Collection, M. Armand Cellot
Alex Reid & Lefevre, London
Private Collection, David W. T. Cargill (1872-1939), Glasgow
Private Collection, Neill Reid, London
Ian MacNicol Galleries, Glasgow
Private Collection, Mrs. Weir Dalrymple
Private Collection, Mrs. Dunsmuir, Glasgow
Acquired from the above, and thence by descent to the present owner

Exhibited:
Glasgow, Ian MacNicol Galleries, *Fantin-Latour*, June 1950, no. 8
One loan to Vassar College, New York, until *circa* 1986

Literature:
Mme Fantin-Latour, *Catalogue de l'œuvre complet de Fantin-Latour*, Paris, 1911, p. 189, no. 1765

£30,000-50,000



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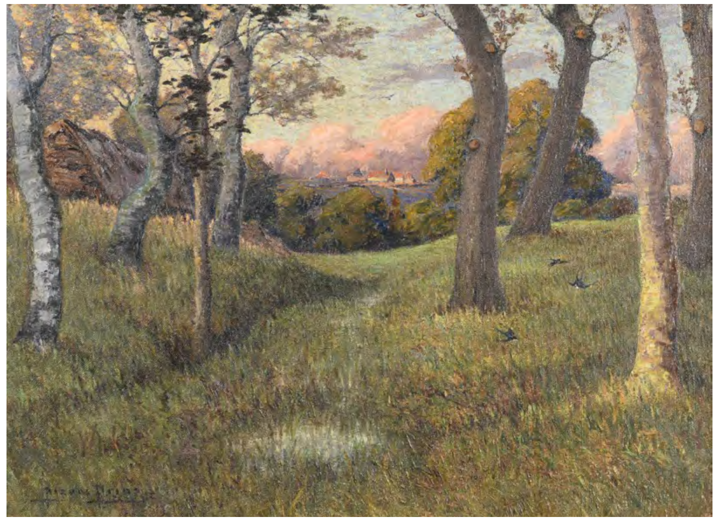


97

## 97

**PIERRE ERNEST PRINS (FRENCH 1838-1913)**
*LA FUTAIE AU GRAND-MESNIL PRÈS ORSAY (SEINE-ET-OISE)*
Oil on canvas
Signed (lower left)
54 x 73cm (21¼ x 28½ in.)

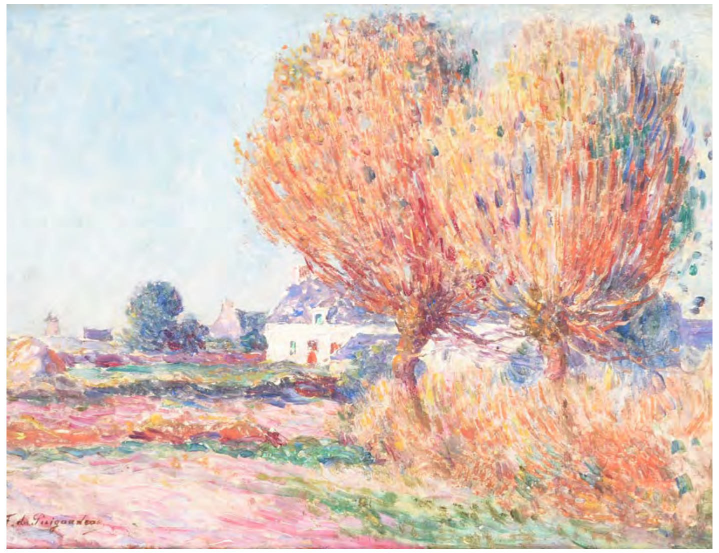
Painted in 1897.

**Provenance:**
Madden Galleries, London
Private Collection, London (acquired from the above in 1966)
Thence by descent to the late owner

**Exhibited:**
Berlin, Galeries Schulte, *Pierre Prins*, 1907
Cologne, Galeries Schulte, *Pierre Prins*, 1907
Düsseldorf, Galeries Schulte, *Pierre Prins*, 1907

**Literature:**
Pierre-Edouard Prins, L'Association des Amis de Pierre Prins, *Catalogue general de l'ouevre de Pierre Prins 1838-1913*, 1993, p. 183, cat. no. 905 (illustrated)

**£1,000-1,500**



98

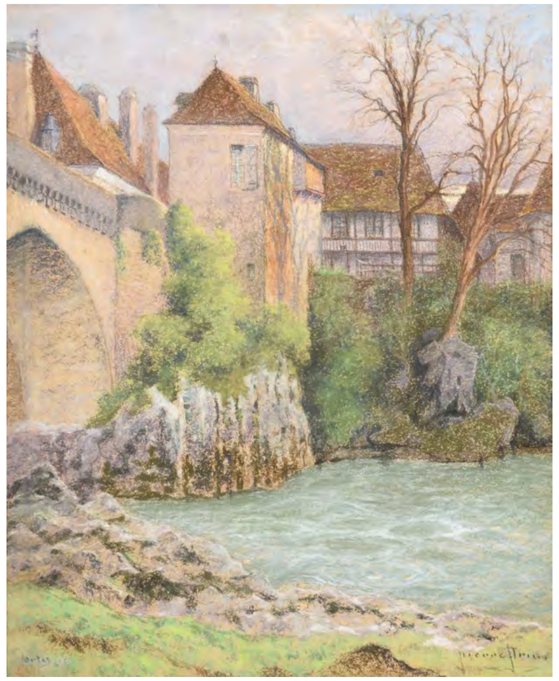
## 98

**FERDINAND DU PUIGAUDEAU (FRENCH 1864-1930)**
*LA PETITE FERME*
Oil on panel
Signed (lower left)
21 x 29cm (8¼ x 11¼ in.)

**Provenance:**
Kaplan Gallery, London
Acquired from the above by the late owner in 1975

To be included in volume II of the *Puigaudeau Catalogue Raisonné* currently being prepared by Antoine Laurentin.

**£1,000-1,500**



99

## 99

**PIERRE ERNEST PRINS (FRENCH 1838-1913)**
*LE GAVE À ORTHEZ*
Pastel
Signed (lower right), inscribed 'Ortez' (lower left)
63.5 x 53cm (25 x 20¾ in.)

Executed in 1896.

**Provenance:**
Madden Galleries, London
Private Collection, London (acquired from the above in 1966)
Thence by descent to the late owner

**Exhibited:**
Lincoln, Lincolnshire Association Art Centre, *Pierre Prins and Clémentine Ballot*, 1966, no.20

**Literature:**
Pierre-Edouard Prins, L'Association des Amis de Pierre Prins, *Catalogue general de l'ouevre de Pierre Prins 1838-1913*, 1993, p. 113, cat. no. 874 (illustrated)

**£500-700**

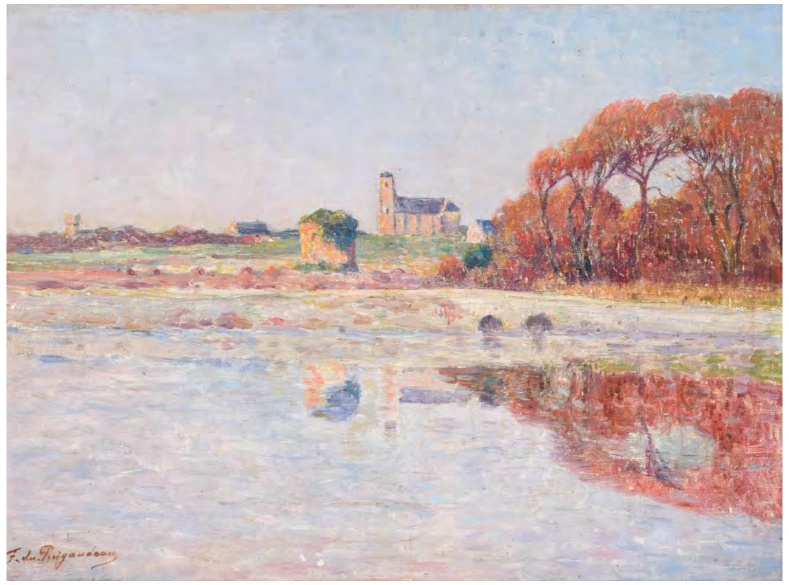
## 100

**FERDINAND DU PUIGAUDEAU (FRENCH 1864-1930)**
*EGLISE PRES DE LA FLEUVE*
Oil on panel
Signed (lower left)
21 x 29cm (8¼ x 11¼ in.)

**Provenance:**
Kaplan Gallery, London
Acquired from the above by the late owner in 1975

To be included in volume II of the *Puigaudeau Catalogue Raisonné* currently being prepared by Antoine Laurentin.

**£1,000-1,500**



100

## 101

**PIERRE ERNEST PRINS (FRENCH 1838-1913)**
*RAISINS BLANCS, COINGS ET CRUCHE DE GRÈS*
Pastel
Signed (lower left)
35.5 x 49cm (13¾ x 19¼ in.)

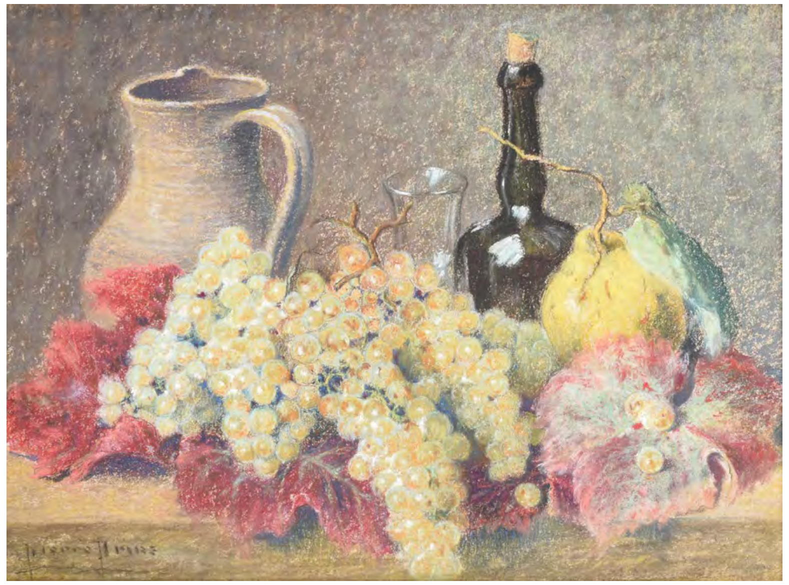
Executed in 1879.

**Provenance:**
Madden Galleries, London
Private Collection, London (acquired from the above in 1966)
Thence by descent to the late owner

**Exhibited:**
Paris, Salon de la Société Nationale des Beaux-Arts, 1911, no. 1663

**Literature:**
Pierre-Edouard Prins, L'Association des Amis de Pierre Prins, *Catalogue general de l'ouevre de Pierre Prins 1838-1913*, 1993, p. 64, cat. no. 290 (illustrated)

**£500-700**



101

## 102

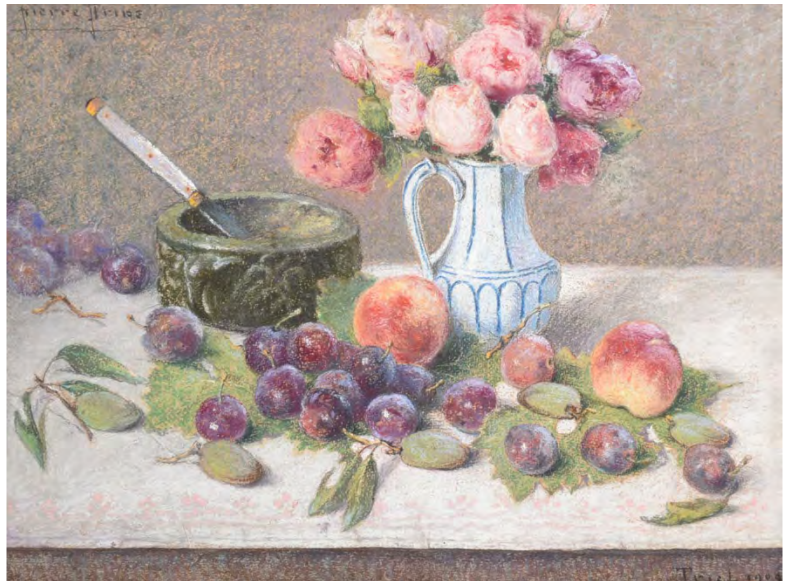
**PIERRE ERNEST PRINS (FRENCH 1838-1913)**
*ROSES DU MIDI - CUVE DE JADE ET FRUITS*
Pastel
Signed (upper left), inscribed and dated *1909* (lower right)
44 x 58cm (17¼ x 22¾ in.)

**Provenance:**
Madden Galleries, London
Private Collection, London (acquired from the above in 1966)
Thence by descent to the late owner

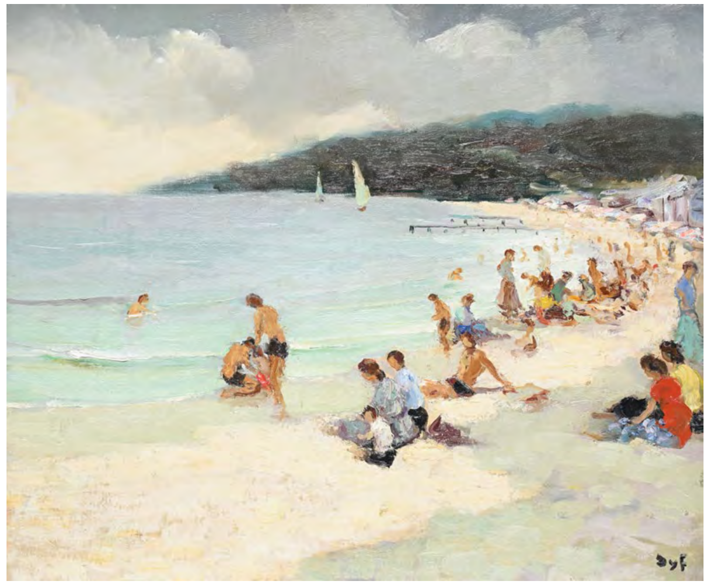
**Exhibited:**
Paris, Galerie Georges Petit, *Nature mortes par Pierre Prins*, 1910, no. 35

**Literature:**
Pierre-Edouard Prins, L'Association des Amis de Pierre Prins, *Catalogue general de l'ouevre de Pierre Prins 1838-1913*, 1993, p. 146, cat. no. 1304 (illustrated)

**£500-700**



102



103

## 103 λ

**MARCEL DYF (FRENCH 1899-1985)**
*SCÈNE DE PLAGE: LE FOGEO ARZON (BRETAGNE SUD)*
Oil on canvas
Signed (lower right)
54 x 65cm (21¼ x 25½ in.)

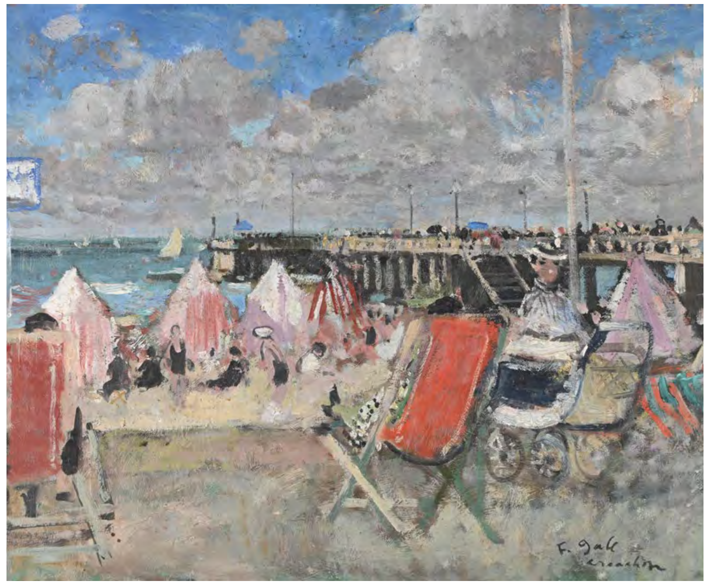
Painted *circa* 1970.

Provenance:
Sale, Phillips, London, 27 June 1990, lot 50
Acquired from the above and thence by descent to the present owner

The work is registered in the Marcel Dyf Archive under N° ID 7071.

We are grateful to Claudine Dyf for her assistance in cataloguing this work.

£4,000-6,000



104

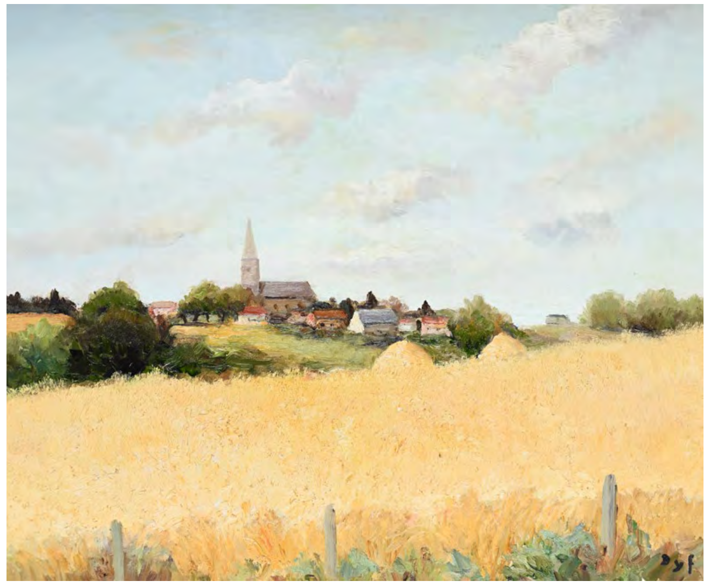
## 104 λ

**FRANÇOIS GALL (FRENCH 1912-1987)**
*TENTES SUR LA PLAGE D'ARCACHON*
Oil on canvas
Signed and titled (lower right)
50 x 61cm (19½ x 24 in.)

Provenance:
Sale, Christie's, London, 6 April 2001, lot 417

The authenticity of the work has been confirmed by Marie-Lize Gall.

£3,000-5,000



105

## 105 λ

**MARCEL DYF (FRENCH 1899-1985)**
*PAYSAGE DE MOISSON À SURZUR EN BRETAGNE*
Oil on canvas
Signed (lower right)
60 x 73cm (23½ x 28½ in.)

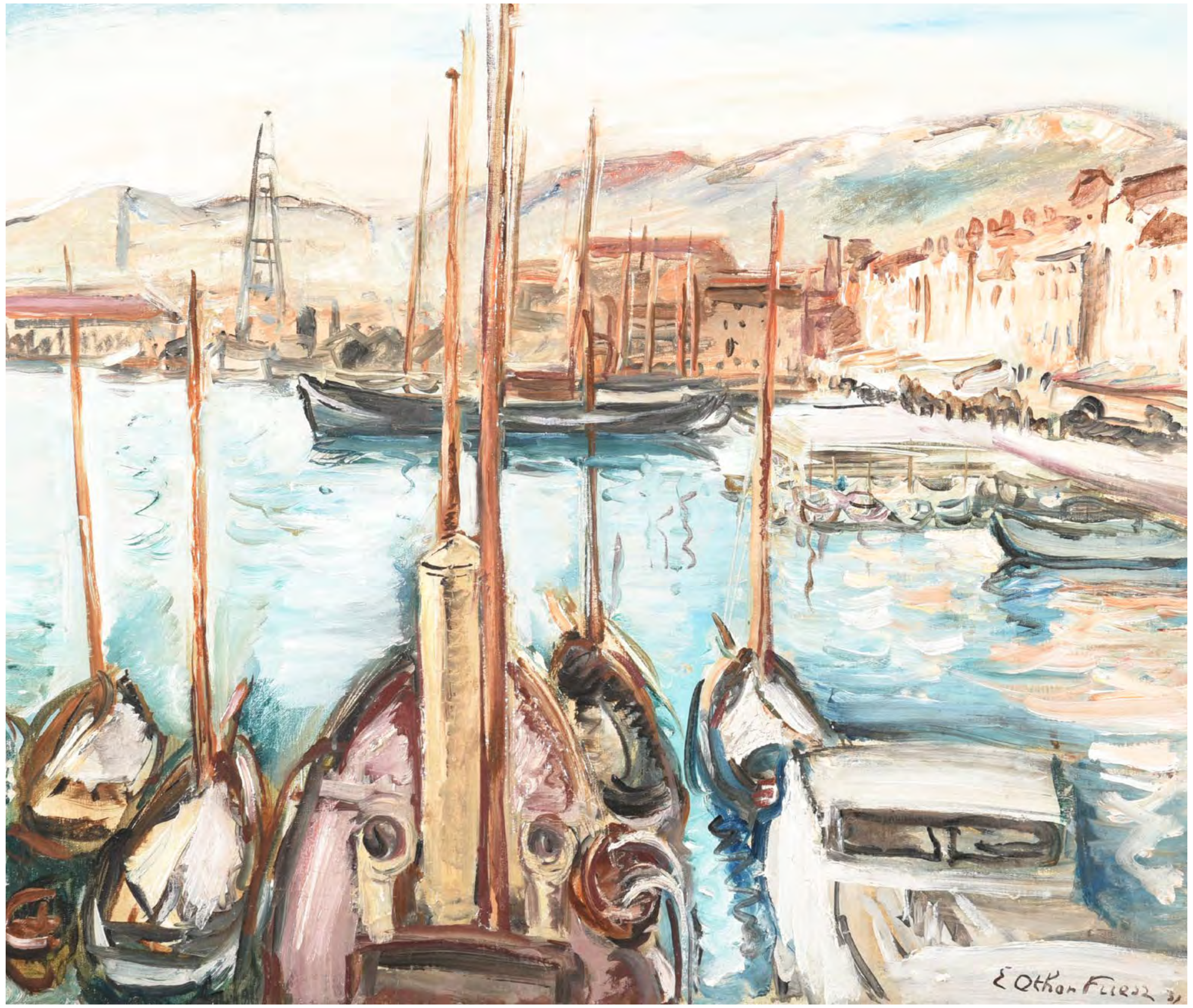
Painted *circa* 1979.

Provenance:
Frost & Reed Ltd., London

The work is registered in the Marcel Dyf Archive under N° ID 3208.

We are grateful to Claudine Dyf for her assistance in cataloguing this work.

£4,000-6,000



106

## 106

**ACHILLE-EMILE OTHON FRIESZ (FRENCH 1879-1949)**
*LE PORT DE TOULON*
Oil on canvas
Signed and dated *31* (lower right)
55 x 65.6cm (21½ x 25¾ in.)

Provenance:
Family of the artist
Galerie Claude van der Veene, Cannes (acquired from the above)
Private Collection, London (acquired from the above in 1966)
Thence by descent to the late owner

£7,000-10,000

## 107

**PIERRE BONNARD (FRENCH 1867-1947)**

*PROMENEUSES SUR LE PORT DE CANNES*
Oil and gouache on canvas with traces of pencil
Signed (lower left)
35 x 50.5cm (13¾ x 19¾ in.)

Painted *circa* 1923.

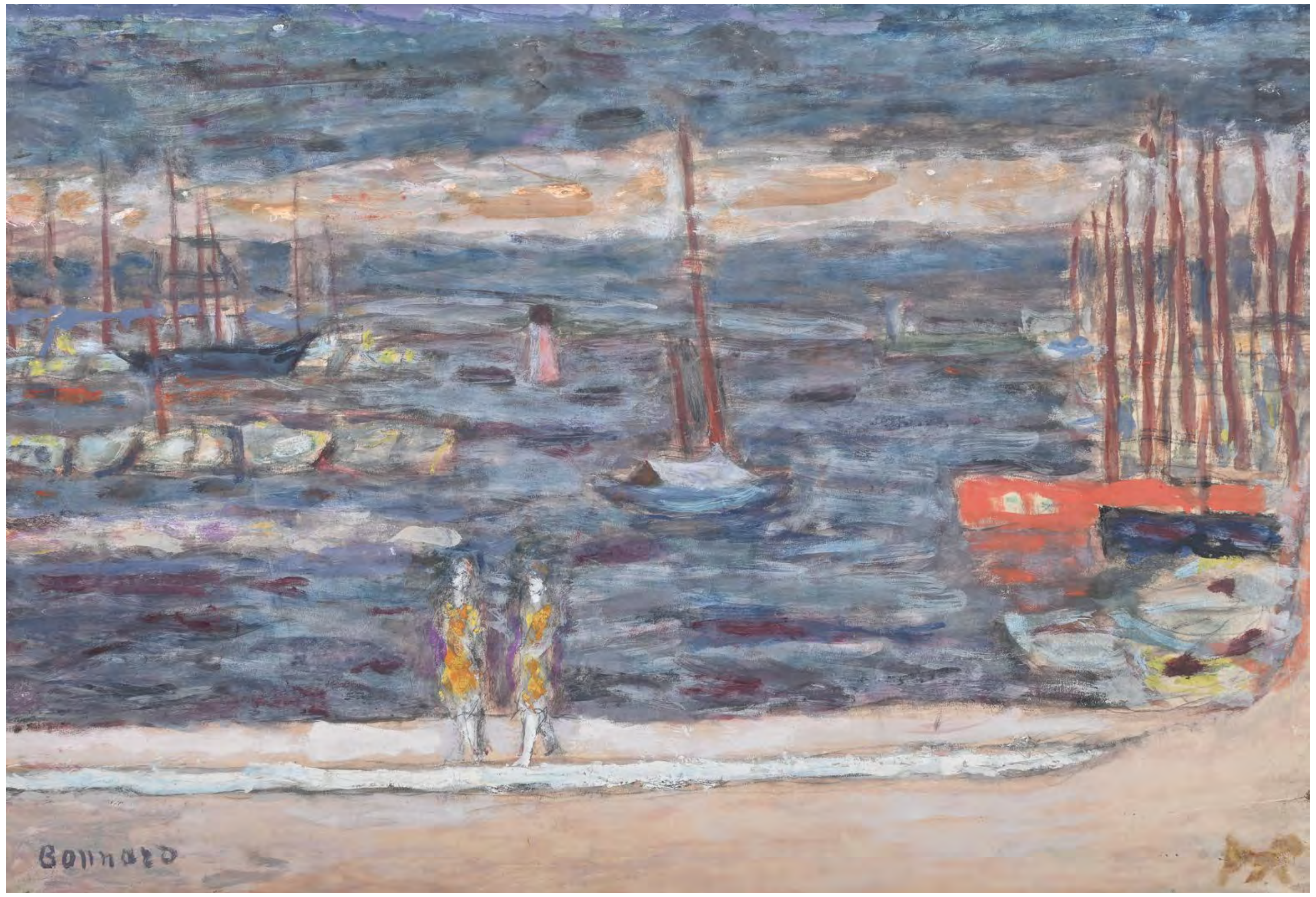
**Provenance:**
Sale, Hôtel Drouot, Paris, *Vente de Tableaux Modernes*, 10 March 1944, no. 84
Sale, Christie's, London, 3 July 1973, lot 43
Private Collection, London (acquired from the above sale)
Thence by descent to the late owner

**Literature:**
Jean and Henry Dauberville, *Bonnard, Catalogue raisonné de l'oeuvre peint*, vol. III Paris, 1965, p. 386, no. 1493 (illustrated)

The Cote d'Azur had been a recurring source of inspiration to Bonnard since his first visit to Saint Tropez in 1909. He subsequently returned on a regular basis exploring the region until, in the mid-1920s, he bought Villa du Bosquet in the hilly suburb of Le Cannet, overlooking the bay of Cannes. Whilst Bonnard had already honed his skills as a colourist in the north of France, the incomparable light and vibrant colours of the south proved a revelation as it had already done to so many of his contemporaries. Surrounded by this intoxicating landscape, Bonnard incorporated seascapes and coastal scenes into his already broad oeuvre.

In the present composition, painted a few years before he settled at Le Cannet, the sea and sky merge in a kaleidoscope of blues, greys and whites; the horizon line disappearing almost imperceptibly over into the cloud strata. The onset of the 1920s marked a turning point in Bonnard's style. As a founding member of the *Nabis* in 1888, Bonnard had paved the way for the transition between Impressionism and Modernism. His admiration for Paul Gauguin had led to the development of broad, flattened planes of colour, combined with a penchant for the decorative. *Promeneuses sur le Port de Cannes* employs many of the same techniques with its use of thick, flat paint strokes combined the vibrant splashes of colour on the figures, on the red boat at the right and the luminescent yellow highlights dotted across the composition.

**£40,000-60,000**



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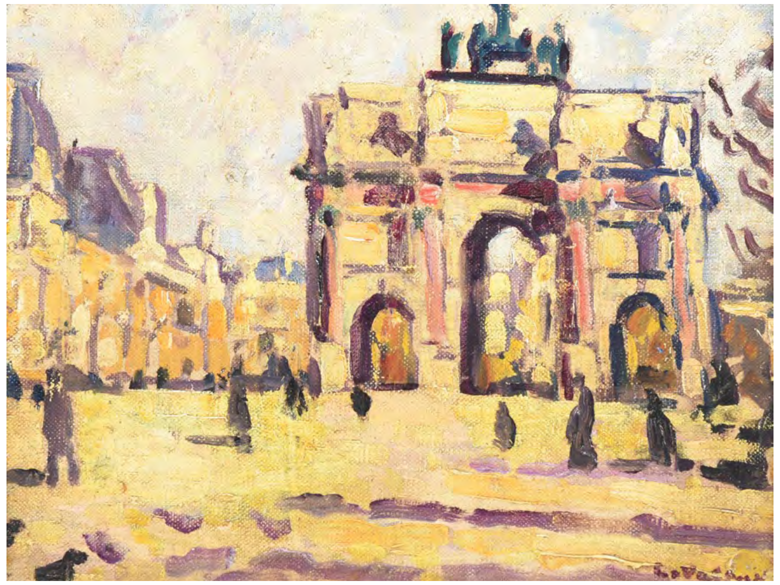


108

**108**

**LOUIS VALTAT (FRENCH 1869-1942)**

*LE CARROUSEL (L'ARC DE TRIOMPHE, PARIS)*

Oil on canvas

Signed (lower right)

27 x 35cm (10½ x 13¾ in.)

Painted in 1934.

Provenance:

Madden Galleries, London

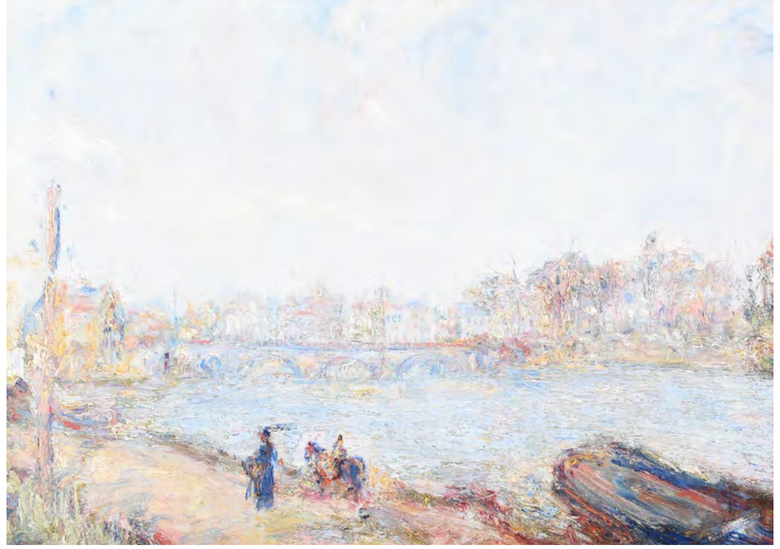
Private Collection, London (acquired from the above in 1966)

Thence by descent to the late owner

Literature:

Jean Valtat, *Louis Valtat, Catalogue de L'oeuvre Peint 1869-1952, Tome I*, Neuchatel, 1977, p. 263, cat no. 2360 (illustrated)

**£6,000-8,000**



109

**109**

**PAUL KRÔN (FRENCH 1859-1936)**

*PAYSAGE AU BORD DE LA SEINE*

Oil on canvas

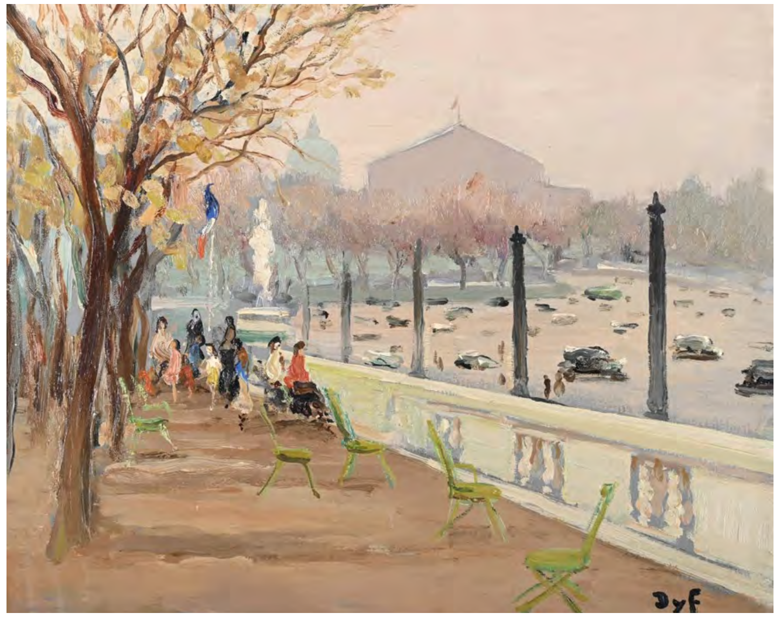
Signed (lower left)

65 x 87.5cm (25½ x 34¼ in.)

Provenance:

The Estate of a deceased Gentleman

**£400-600**



110

**110 λ**

**MARCEL DYF (FRENCH 1899-1985)**

*PLACE DE LA CONCORDE*

Oil on canvas

Signed (lower right)

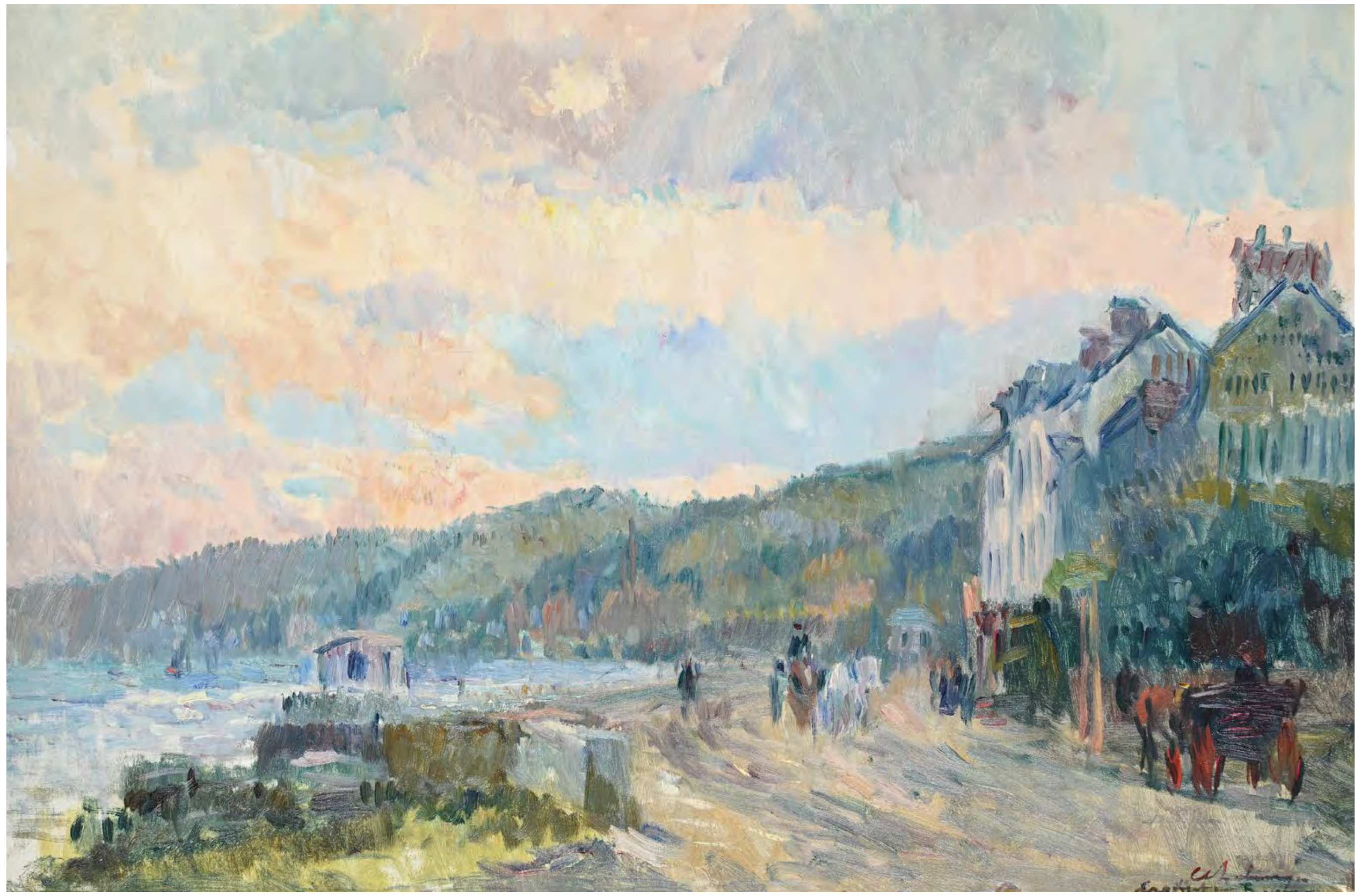
38 x 46cm (14¾ x 18 in.)

Painted *circa* 1945.

The work is registered in the Marcel Dyf Archive under N° ID 7070.

We are grateful to Claudine Dyf for her assistance in cataloguing this work.

**£2,000-3,000**



111

**111**

**ALBERT LEBOURG (FRENCH 1849-1928)**

*LA SEINE A CROISSET, ENVIRONS DE ROUEN*

Oil on canvas

Signed and inscribed *Croisset pres Rouen* (lower right); titled (to stretcher verso)

54 x 81.5cm (21¼ x 32 in.)

Provenance:

Richard Green, London

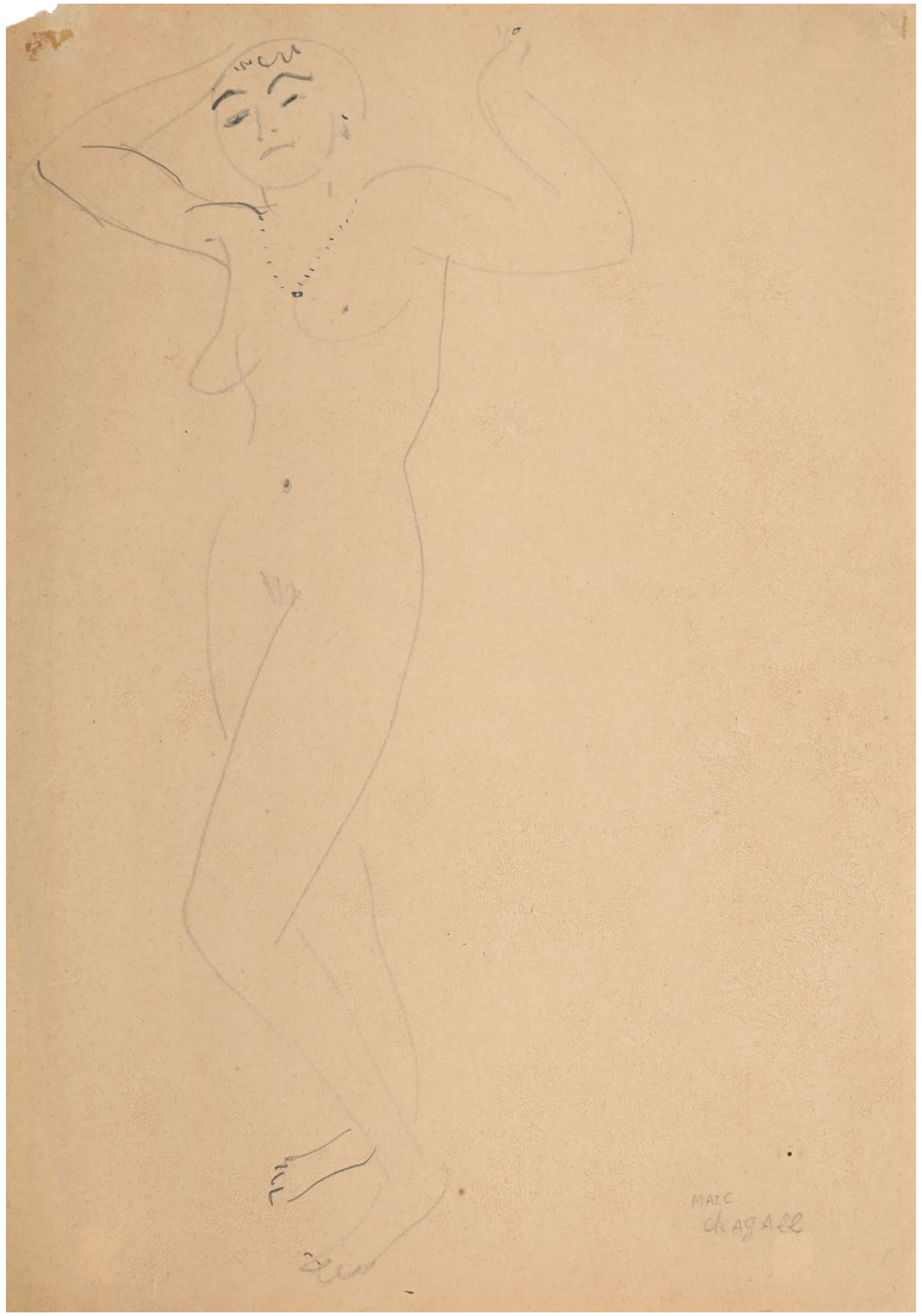
Acquired from the above, December 1988 and thence by descent to the present owner

Literature:

Léonce Bénédite, *Albert Lebourg*, Paris, 1923, p. 363, no. 1532

The authenticity of this work has been confirmed by François Lespinasse.

**£10,000-15,000**



112

### 112 λ

**MARC CHAGALL**
**(FRENCH 1887-1985)**
*NU AU COLLIER*
Pencil
Signed (lower right)
33 x 22cm (12 x 8½ in.)

Drawn *circa* 1925.

Provenance:
David McNeil (the artist's son), Paris, by descent from the artist (his no. D 1163)
Private Collection (acquired from the above in 1987)
Sale, Christie's, London, 8 February 2007, lot 588
Private Collection, Tim and Virginia Hoare
Sale, Dreweatts, *Hollycombe House: The Collection of Tim and Virginia Hoare*, 15 June 2021, lot 119
Acquired from the above by the present owner

Literature:
V. Rakitin, Chagall, Disegni inediti dalla Russia a Parigi, Milan, 1989, p. 102 (ill. p. 103)

Exhibited:
Milan, Studio Marconi, Marc Chagall, Disegni inediti dalla Russia a Parigi, May - July 1988; this exhibition later travelled to Turin, Galleria della Sindone, Palazzo Reale, Dec. 1990 - Mar. 1991; Catania, Monastero dei Benedettini, Oct. - Nov 1994; Meina, Museo e centro studi per il disegno, June - Aug. 1996.1994; Meina, Museo e centro studi per il disegno, June - Aug. 1996
Hannover, Sprengel Museum, Marc Chagall, "Himmel und Erde", Dec. 1996 - Feb. 1997
Darmstadt, Institut Mathildenhöhe, Marc Chagall, Von Russland nach Paris, Zeichnungen 1906-1967, Dec. 1997 - Jan. 1998
Abbazia Olivetana, Fondazione Ambrosetti, Marc Chagall, Il messaggio biblico, May - July 1998
Klagenfurt, Stadtgalerie, Marc Chagall, Feb. - May 2000, p. 50 (ill.)
Florida, Boca Raton Museum of Art, Chagall, Jan. - Mar. 2002

£10,000-15,000

### 113

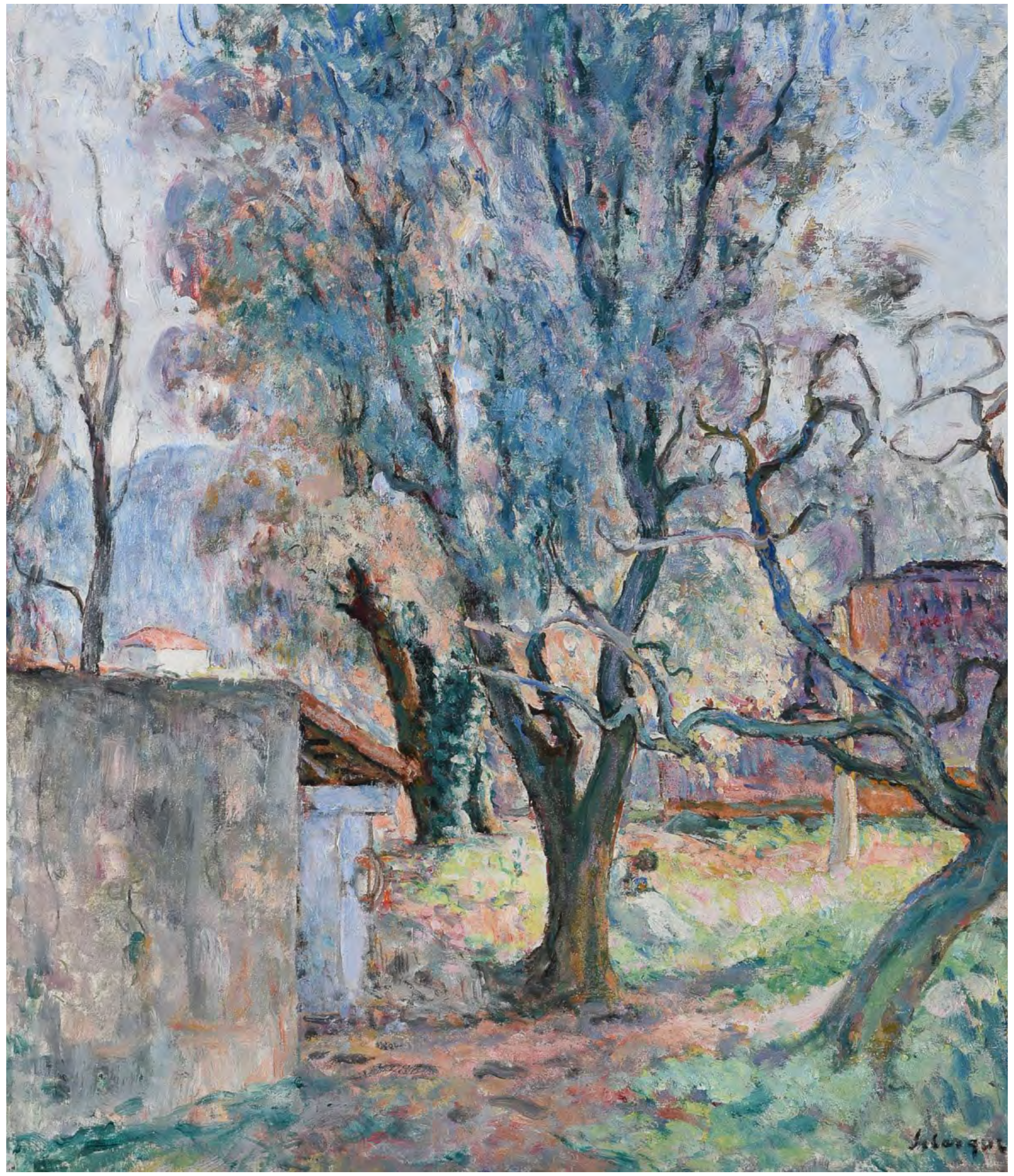
**HENRI LEBASQUE**
**(FRENCH 1865-1937)**
LE PRADET, JEUNE FILLE DANS L'OLIVERAIE
Oil on canvas
Signed (lower right)
72 x 64cm (28¼ x 25 in.)

Painted *circa* 1911.

Provenance:
Galerie du Drap d'Or, Cannes
Private Collection, London (acquired from the above in 1971)
Thence by descent to the late owner

Literature:
Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 1332, illustrated p. 322

The authenticity of this work has been confirmed by Madame Christine Lenoir and Madame de la Ville Fromoit.



113

In 1906, at the instigation of his friend and fellow painter Henri Manguin, Lebasque visited the Provence region of France. It was an experience that was to radically influence his painting. The unique Mediterranean light proved irresistible to Lebasque and for the next thirty years, his works would be dominated by the landscape of the south of France. The family spent prolonged periods in the region, at Saint-Tropez in 1906, Sanary in 1911, Nice in 1913, Sainte-Maxime in 1914, Cannes in 1920 and Le Pradet in 1923.. Finally, in 1924, Lebasque left Paris for good and settled at Le Cannet, north of Cannes, where he was to remain for the rest of his life.

Le Pradet, close to Toulon, is an area that Lebasque painted on a number of occasions from *circa* 1911. The figure reading under the olive tree is almost certainly one of the artist's daughters.

£20,000-30,000

**114**

**HENRI LEBASQUE (FRENCH 1865-1937)**

*LA COIFFURE*

Oil on canvas

Signed (lower left)

65 x 49cm (25½ x 19¼ in.)

Painted *circa* 1905-1906.

Provenance:

Galerie du Drap d'Or, Cannes

Private Collection, London (acquired from the above in 1971)

Thence by descent to the late owner

Exhibited:

Probably, Paris, Beaux-Arts, *Exposition de la Societe nationale des Beaux-Arts*, 1909, no. 710

Literature:

Denise Bazetoux, *Henri Lebasque, Catalogue raisonné*, vol. I, Paris, 2008, no. 655, illustrated p. 189

The authenticity of this work has been confirmed by Madame Christine Lenoir and Madame de la Ville Fromoit.

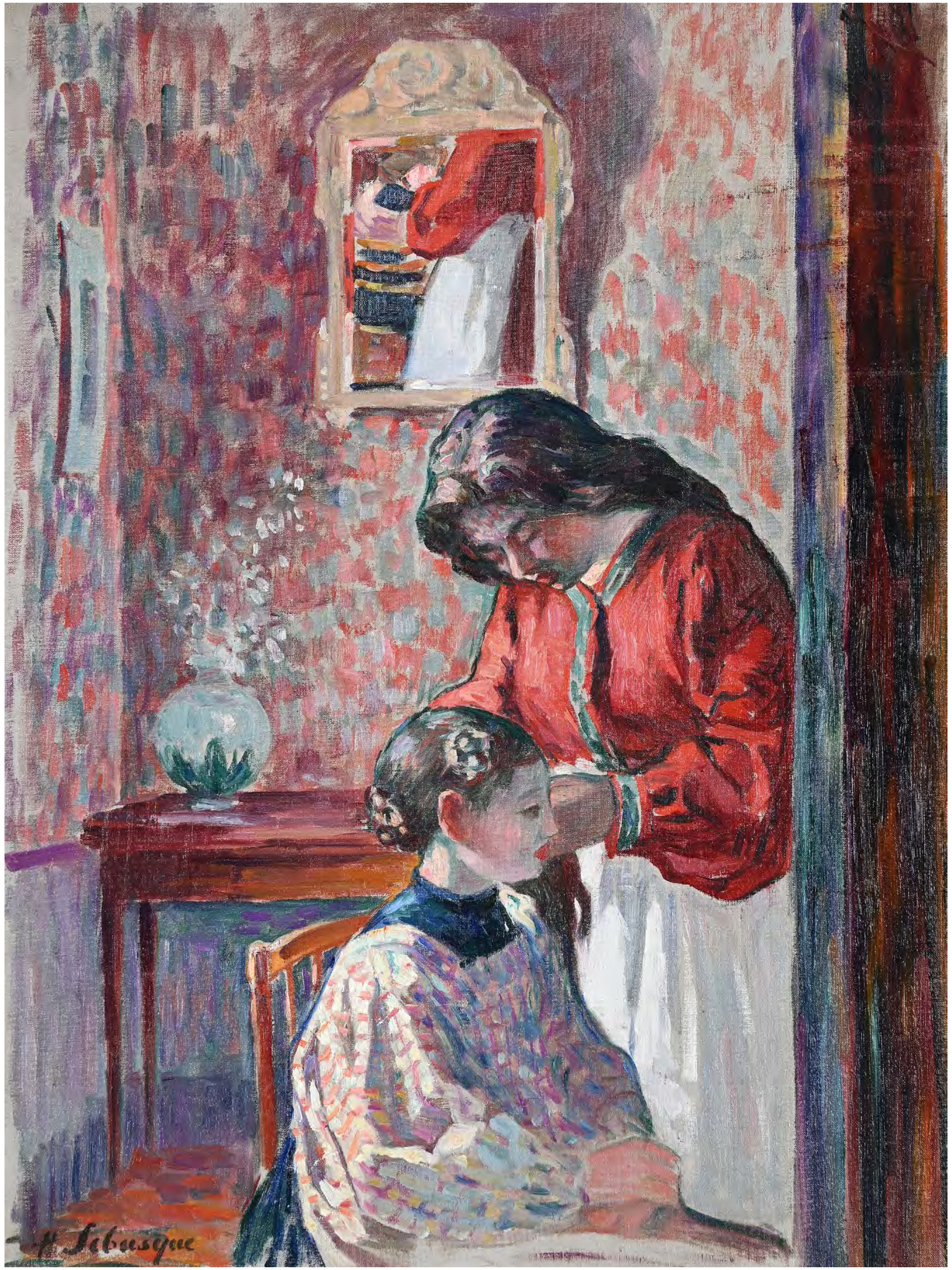
*La Coiffure* shows the artist's wife, Ella, and their eldest daughter, Marthe. It is one of the many depictions of domestic and family life painted by the artist throughout his career. These intimate portrayals capture a moment in time, a glimpse into the lives of those they illustrate. For Lebasque, it was one of his favourite subject matter and he frequently painted Ella, Marthe, his younger daughter Nono (christened Helene) and his son Pierre. Lisa Banner discusses the artist's choice of subject matter: "Lebasque's vision of life led him to concentrate upon intimate domestic scenes and close, interior compositions. He was hailed as the painter of "Joy and Light" by art critics and curators of the Louvre in his later life. But Lebasque's primary concerns were with simple expression of sensuous surface... He achieved an intimate manner of painting those scenes and people most dear to him, which was replete with his personal delight in form and color, heightened by his contact with fellow painters Matisse and Bonnard, but characteristically his own" (L. Banner, *Lebasque, 1865-1937,* San Francisco, 1985, p. 20).

Lebasque arrived in Paris in 1886, studying under academician Léon Bonnat, receiving a traditional art education. He assisted Ferdinand Humbert with decorative murals at the Panthéon and his early work is characterised by its rather sombre palette. However, he quickly became fascinated with the Impressionist movement and sought to acquaint himself with artists such as Pierre Bonnard, Pierre-Auguste Renoir, Edouard Vuillard and Camille Pissarro. He developed lasting friendships with these painters and his work was undoubtedly influenced by their work, both in subject matter and style.

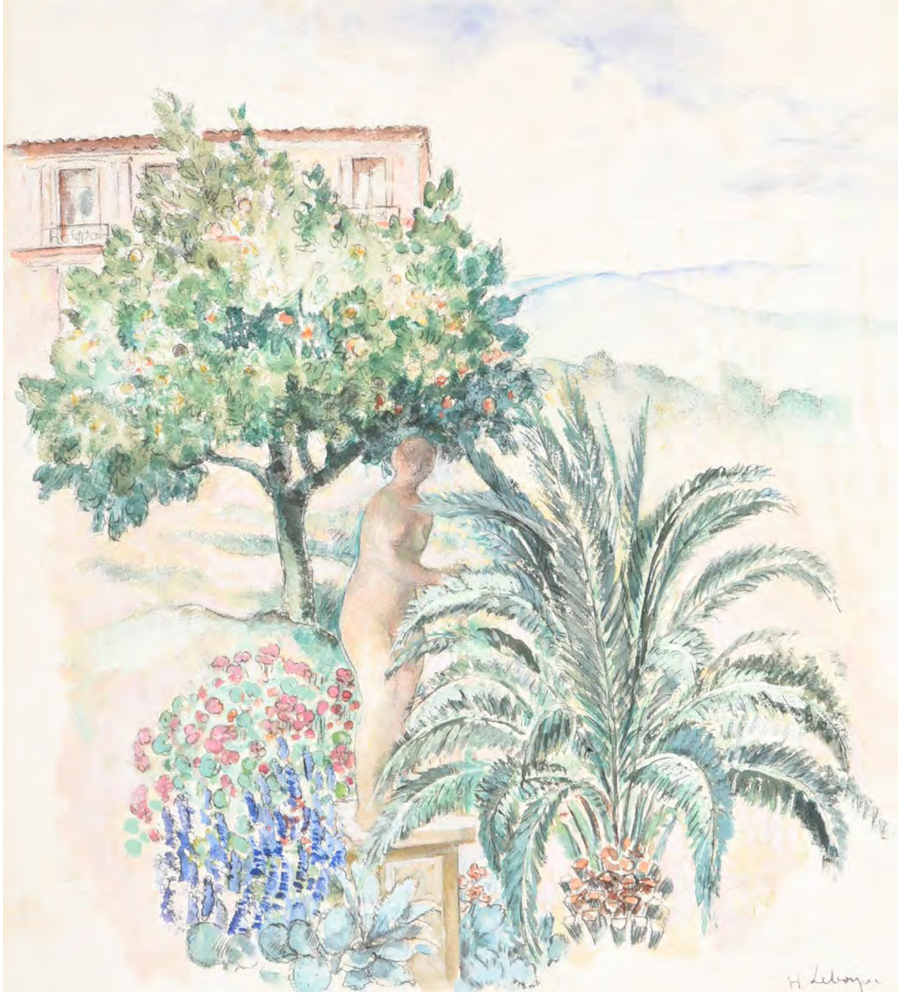
In 1900, Lebasque settled at Lagny,-sur-Marne in the eastern suburbs of Paris. In 1903, alongside Matisse, Bonnard and Vuillard, amongst others, he was one of the founding members of the inaugural Salon d'Automne. The present work, which dates from a couple of years later, and shortly before the artist's first one-man show at the prestigious Galerie Georges Petit in Paris in 1907, reveals the influence of not only those artists, but also Signac and Seurat.

Lebasque's handling of the paint is soft and sensuous. The short brush strokes echo his former interest in Pointillism whilst the interplay between the colours and the use of contrast with light and shadow show him moving towards a a more gestural, intuitive style.

£40,000-60,000



114



115

**115**

**HENRI LEBASQUE (FRENCH 1865-1937)**

*PAYSAGE PRES DU CANNET*

Pencil, watercolour and gouache

Signed (lower right)

35 x 31cm (13¾ x 12 in.)

**Provenance:**

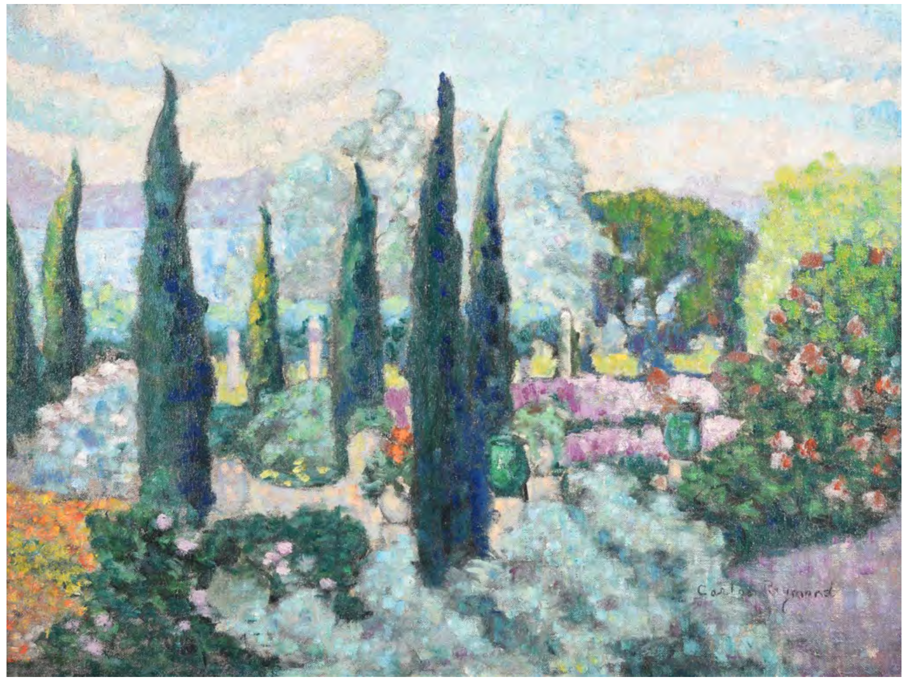
Art de France, Claude van der Veene, Cannes

Private Collection, London (acquired from the above in 1965)

Thence by descent to the late owner

The authenticity of this work has been confirmed by Madame Christine Lenoir and Madame de la Ville Fromoit.

£600-800



116

**116 λ**

**CARLOS REYMOND (FRENCH 1884-1970)**

*MEDITERRANEAN GARDEN*

Oil on canvas

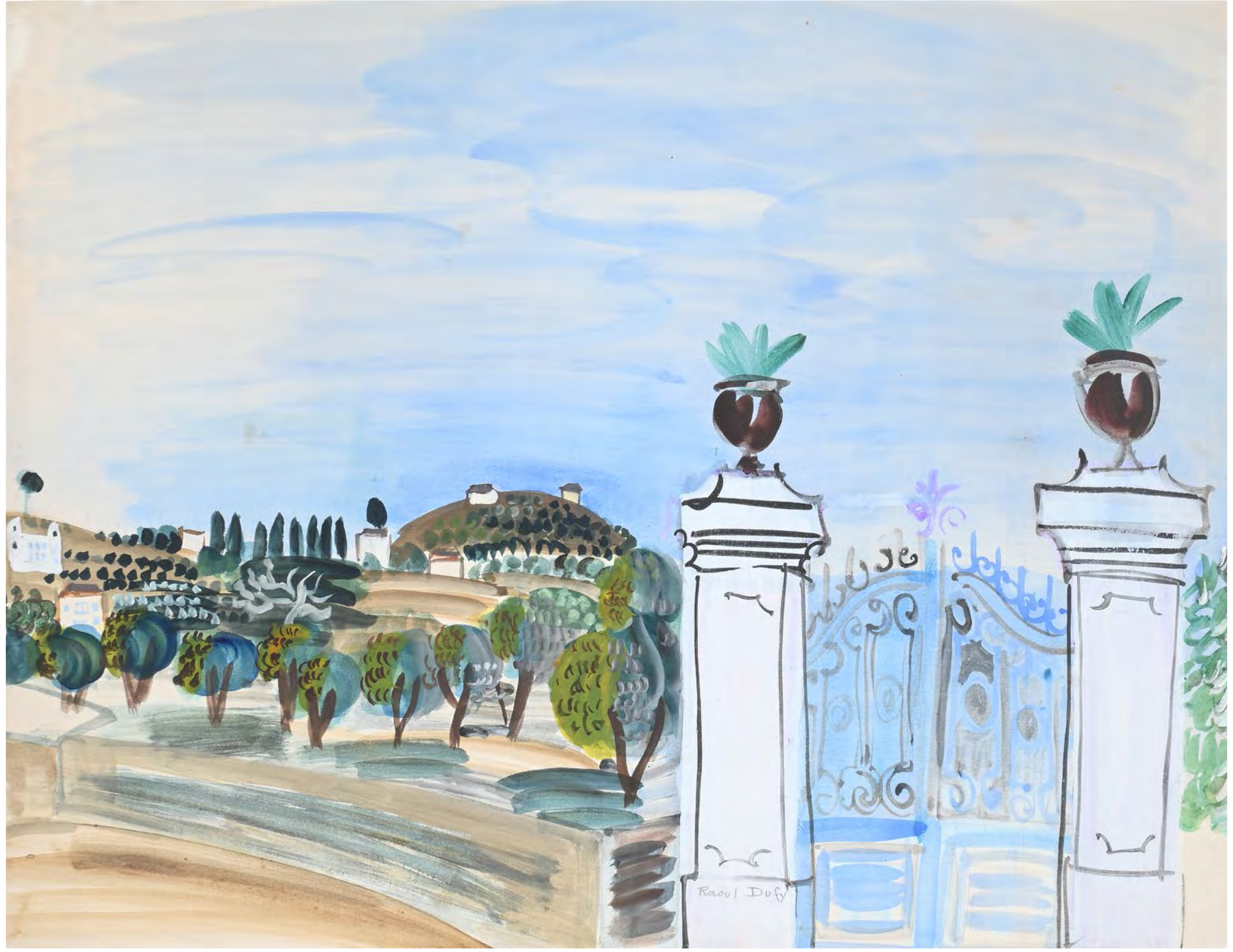
Signed (lower right)

60 x 81.5cm (23½ x 32 in.)

**Provenance:**

The Estate of a deceased Gentleman

£1,000-1,500



117

**117**

**RAOUL DUFY (FRENCH 1877-1953)**

*LE PORTAIL EN PROVENCE*

Gouache

Signed (lower centre)

49 x 64.5cm (19¼ x 25¼ in.)

**Provenance:**

Sale, Palais Galliéra, Paris, 26 March 1966, lot 50

Galerie Claude van de Veene, Cannes

Private Collection, London (acquired from the above in 1966)

Thence descent to the late owner

**Literature:**

Fanny Guillon-Laffaille, *Raoul Dufy, Catalogue raisonné des aquarelles, gouaches et pastels*, Editions Louis Carré & Cie, 1981, p. 88, cat no. 244 (illustrated)

Since first visiting the south of France in 1903, Dufy returned virtually every year to soak up the warmth and experience the unparalleled effect of light on the landscape. The present work depicts olive groves beyond a set of impressive gates and the rolling hills of Provence in the background. The colours are typical of Dufy's colour palette - luminous blue washes and vibrant greens that pop out from the sheet and immerse the viewer in the scenery.

Born in Le Havre in 1877, Dufy moved to Paris in 1900 to study at the Ecole Nationale superieure des Beaux-Arts. He was initially influenced by the Impressionists until, in 1905, at the Salon des Indépendants, he was enthralled by the work of Henri Matisse and turned his attention to the Fauvist movement. The Fauves preference for strong, bright colours applied in sweeping emotive brushstrokes over realistic and representative depictions, appealed to the young Dufy.

However, it was not until the 1920s, after experimenting with Cubism, that Dufy developed his mature style. Retaining the pre-occupation with light and colour, his mature works are eminently decorative, with subject matter ranging from glittering coastal views of the Cote d'Azur, to cafe scenes, horse racing and fashionable townscapes.

The present work is typical of Dufy's mature style, with its fluid black outlines, foreshortened perspective and distinctive colour palette.

£20,000-30,000

118

ARMAND GUILLAUMIN (FRENCH 1841-1927)

*PAYSAGE DE CROZANT AU PRINTEMPS*

Oil on canvas

Signed (lower left)

60 x 73cm (23½ x 28½ in.)

Painted *circa* 1905.

To be included in the second volume of the *Catalogue Raisonne Armand Guillaumin* currently being prepared by the Comité Guillaumin (Stéphanie Chardeau-Botteri, Dominique Fabiani, Jacques de la Béraudière).

The present work depicts a radiant scene of early spring in Crozant, the picturesque village, south of Paris. This bright and luminous composition highlights Jean-Baptiste Armand Guillaumin's (1841-1927) mastery *en plein air* painting. Warm tones, embedded in the loose brushstrokes of the landscape, evoke a sense of joy, while the vivid yellow and pink accents infuse the work with a palpable energy. Beyond its technical brilliance, the painting reflects Guillaumin's artistic journey-a testament to his resilience during years of struggle and a celebration of the fulfilment he achieved in his later life.

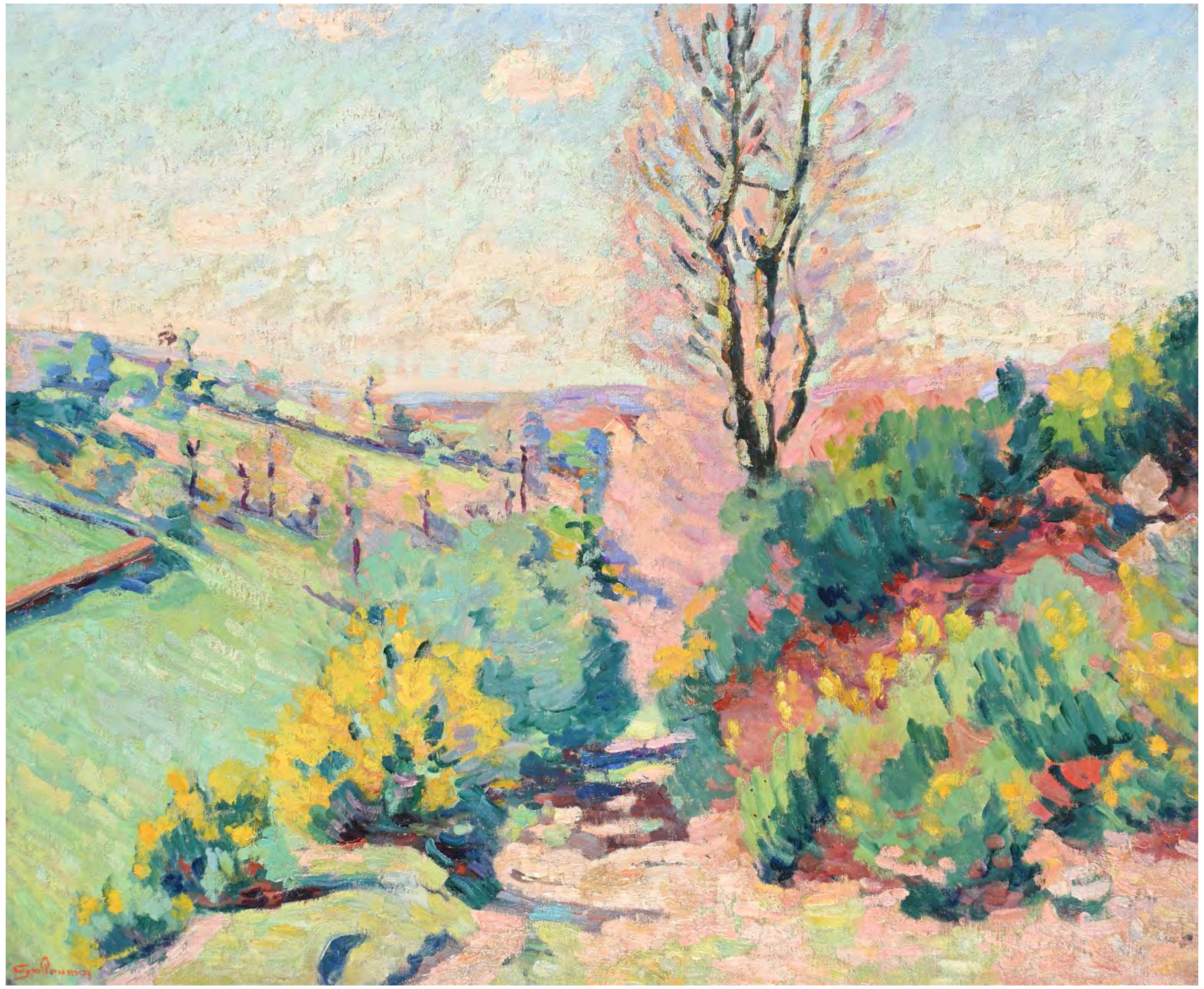
Born in Paris, Guillaumin spent his childhood in Moulins in the Bourbonnais region before returning to the capital to pursue business studies. However, his passion for art, kindled during evening drawing classes in his youth, soon took precedence. In 1861, he enrolled at the Académie Suisse, where he formed lifelong friendships with Paul Cézanne and Camille Pissarro. Pissarro, often appeared in Guillaumin's early works, reflecting their close collaboration and shared artistic endeavours.

Despite his evident dedication to painting, Guillaumin faced significant challenges in his early career. To make ends meet, he worked on the Paris-Orléans railway and later in the Highways Department, taking on night shifts to reserve his days for painting *en plein air*. This dual existence, though demanding, offered him a unique opportunity to immerse himself in the transformative landscapes of industrialising France-a theme that came to epitomise modernity.

Guillaumin's persistence paid off in 1874 when he exhibited alongside Claude Monet and Auguste Renoir in the first Impressionist exhibition, known as *Salon de Refusés*. Over the following years, he remained one of the movement's most loyal participants, showcasing his work until 1886. In the same year, he befriended Vincent van Gogh and found profound inspiration in their exchanges of ideas. Van Gogh's brother, Theo, managed to sell some of Guillaumin's paintings, providing crucial support.

*Paysage de Crozant au Printemps*, created in 1905, captures the tranquillity and fulfilment that ample Guillaumin's later years. His confident strokes and luminous palette celebrate the picturesque charm of Crozant while embodying the contentment of an artist who devoted his life to portraying nature's splendour. Each brushstroke conveys Guillaumin's profound bond with his environment, inviting viewers to share in the serene beauty of the world he so passionately revered.

£40,000-60,000



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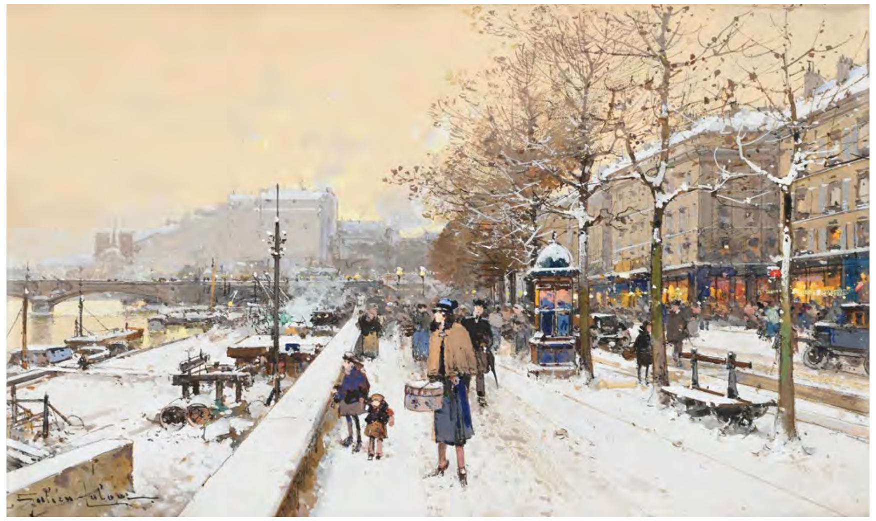


119

**119**

**EUGÈNE GALIEN-LALOUE (FRENCH 1854-1941)**

*QUAI DES CÊLESTINS*

Gouache on paper, laid to board

Signed (lower left)

35 x 47cm (13¾ x 18½ in.)

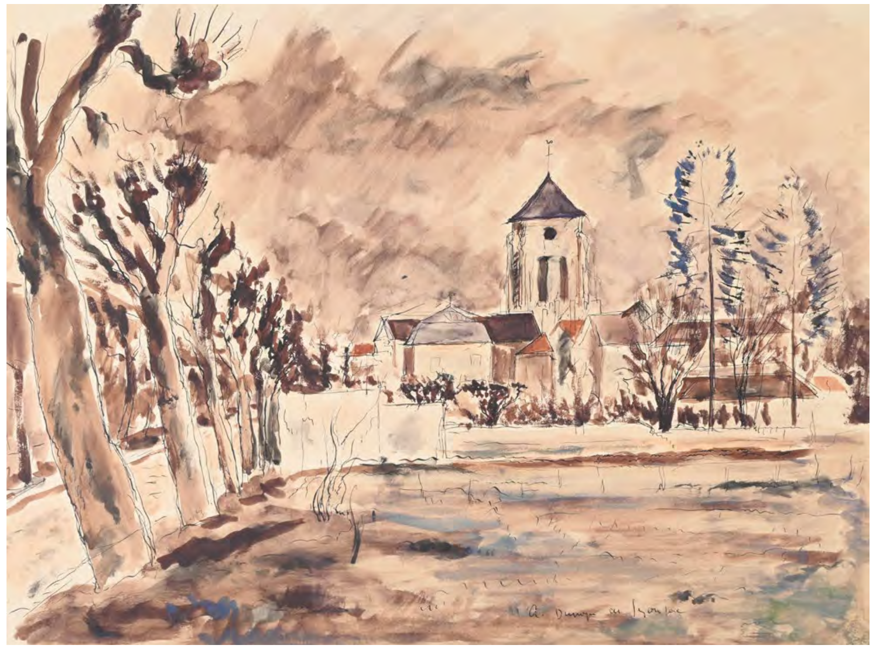
Provenance:

Sale, Sotheby's, New York, 17 February 1993, lot 173

Acquired from the above by the present owner

The authenticity of this work has been confirmed by Noé Willer, and it is now included in the artist's archives.

£4,000-6,000



120

**120 λ**

**ANDRÉ DUNOYER DE SEGONZAC (FRENCH 1884-1974)**

*AUTOUR DE L'EGLISE*

Watercolour, gouache and ink

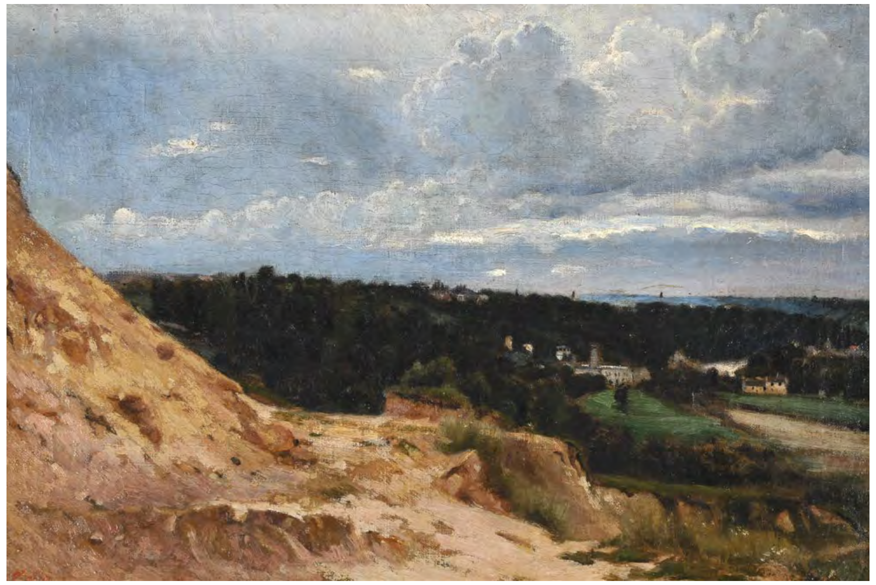
Signed (lower right)

46.5 x 61.5cm (18¼ x 24 in.)

Provenance:

Sale, Sotheby's, London, 24 March 1999, lot 285

£1,000-1,500



120A

**120A**

**ATTRIBUTED TO STANISLAS LÉPINE (FRENCH 1835-1892)**

*VUE DE LA COTE NORMANDE*

Oil on canvas

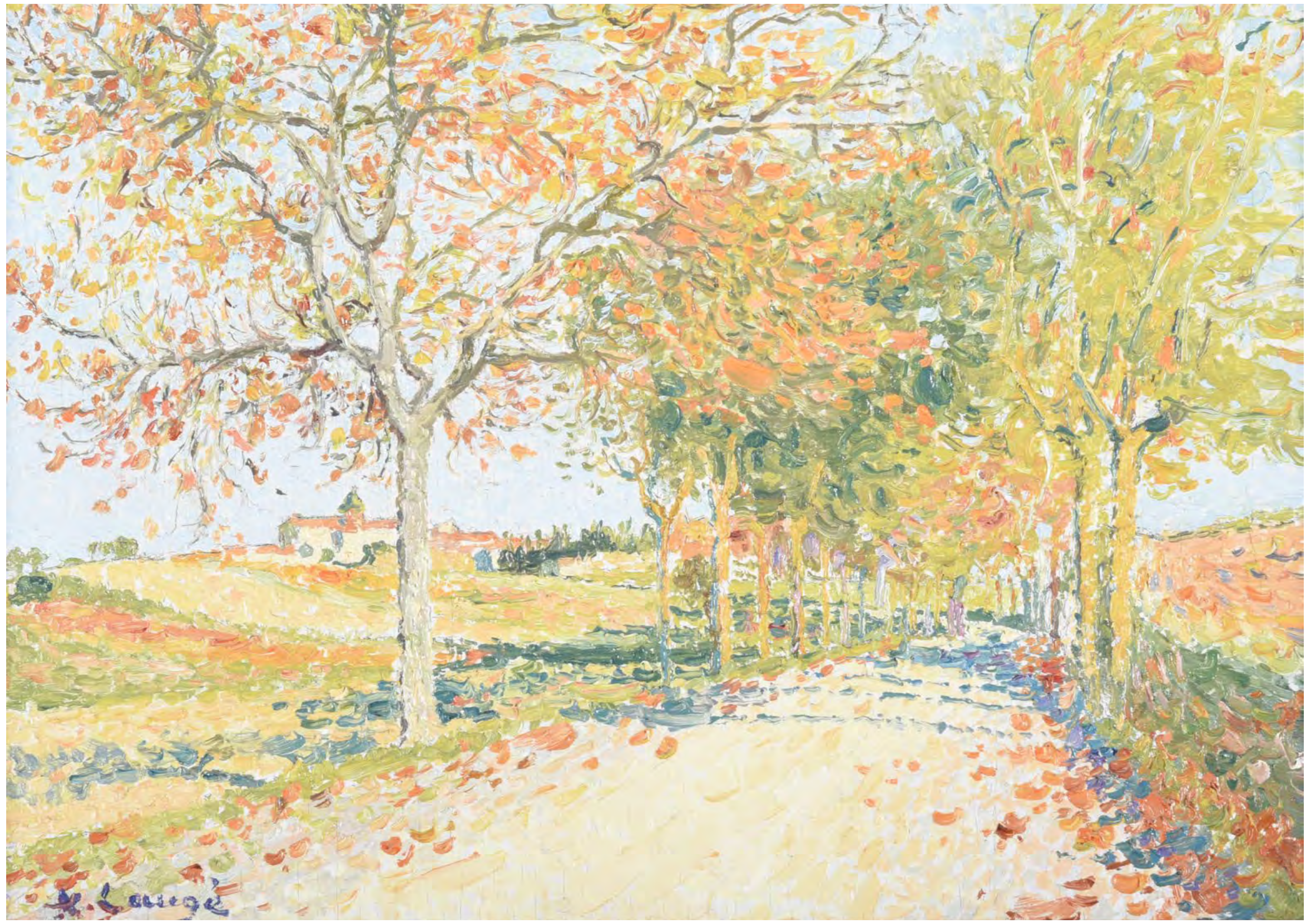
Indistinctly signed (lower left)

32 x 50cm (12½ x 19½ in.)

Provenance:

Sale, Christie's, 24 March 1983, lot 201

£1,000-1,500



121

**121**

**ACHILLE LAUGÉ (FRENCH 1861-1944)**

*ROUTE A CAILHAU EN AUTOMNE*

Oil on board

Signed (lower left)

26.5 x 41.5cm (10¼ x 16¼ in.)

Provenance:

Kaplan Gallery, London

Acquired from the above by the late owner in 1975

To be included in the forthcoming *Achille Laugé Catalogue Raisonné* being prepared by Nicole Tamburini.

£6,000-8,000

**122 λ**

**JOCELYNE SEGUIN (FRENCH 1917/21-1999)**

*CHILDREN ARRANGING FLOWERS*

Oil on canvas

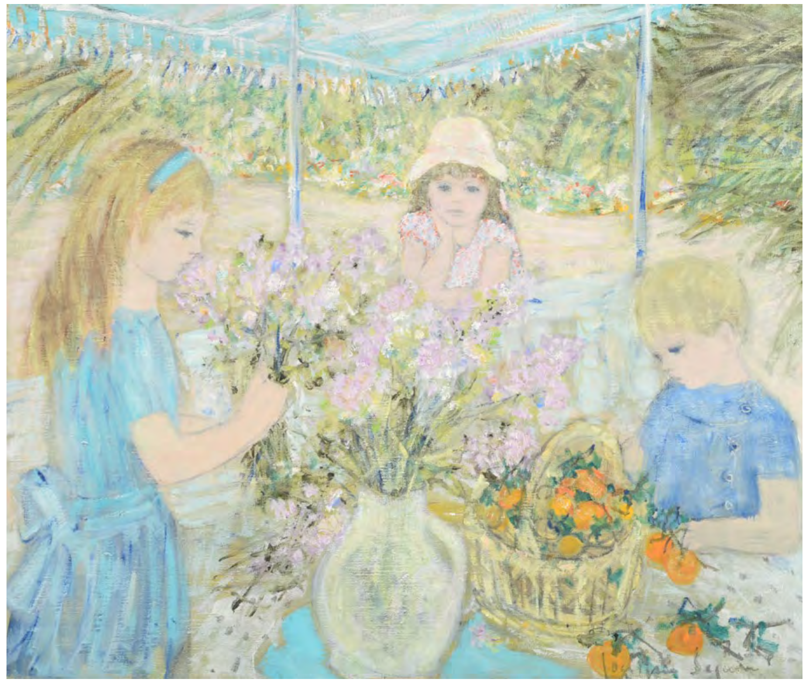
Signed (lower right)

54 x 65cm (21¼ x 25½ in.)

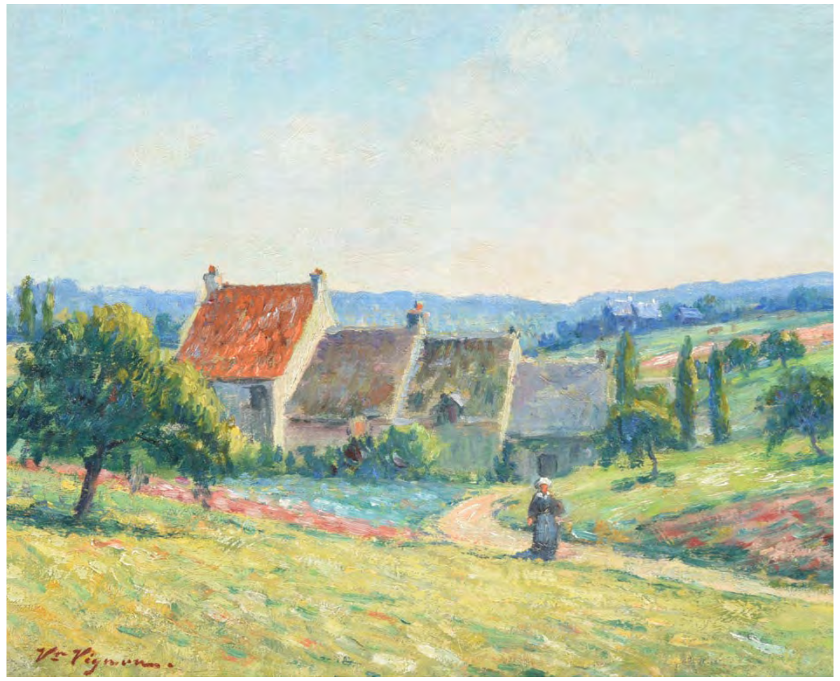
Provenance:

The Estate of a deceased Gentleman

£500-700



122



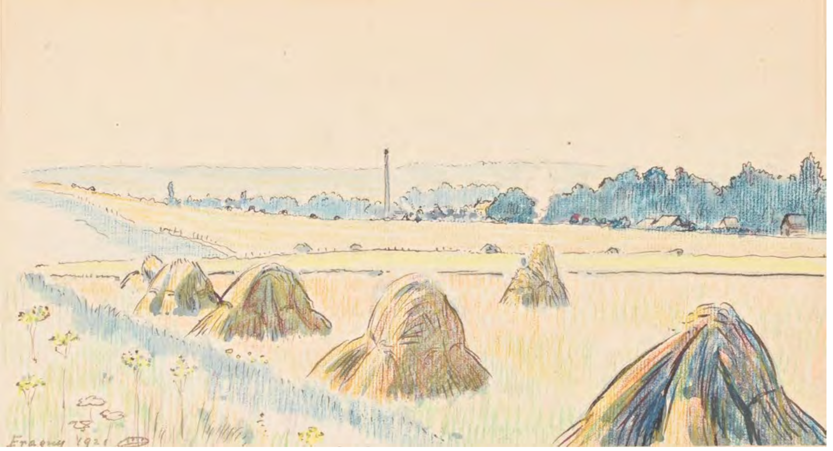
123

## 123

**VICTOR VIGNON (FRENCH 1847-1909)**
*PAYSAGE*
Oil on canvas
Signed (lower left)
33 x 41cm (12 x 16 in.)

Provenance:
Kaplan Gallery, London
Acquired from the above by the late owner in 1975

£2,000-3,000

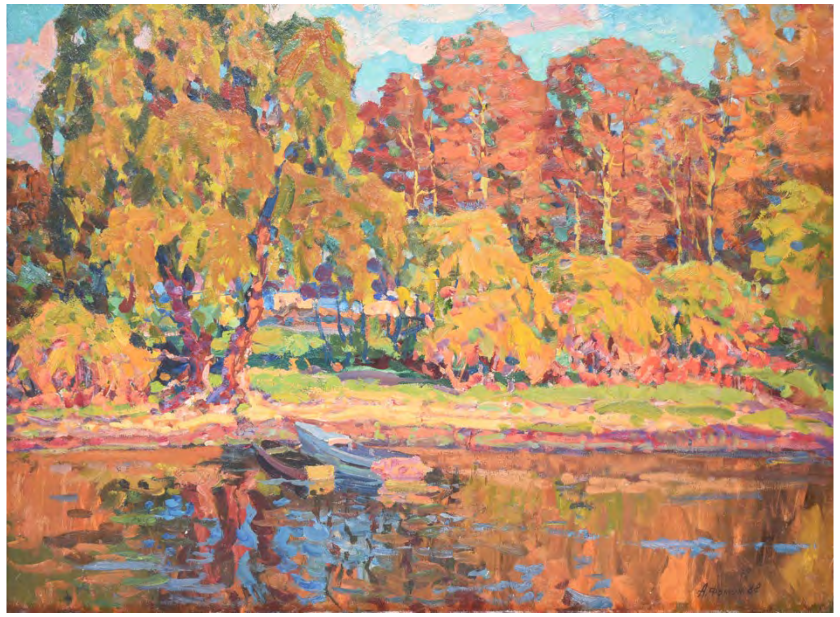


124

## 124

**LUCIEN PISSARO (FRENCH 1863-1944)**
*HAYSTACKS, ERAGNY*
Ink and coloured crayons
Signed with monogram and dated *Eragny 1921*
(lower left)
11 x 19.5cm (4¼ x 7½ in.)

£700-1,000



125

## 125

**ANATOLI FOMIN (RUSSIAN 1925-2013)**
*SILENCE*
Oil on canvas
Signed (in Cyrillic) and dated *88* (lower right); titled,
dated *88* and inscribed *Zaporizhia* (in Cyrillic) (verso)
81.5 x 110cm (32 x 43¼ in.)

Provenance:
Sale, Rosebery's, London, 4 December 2018, lot 461
The Estate of a deceased Gentleman

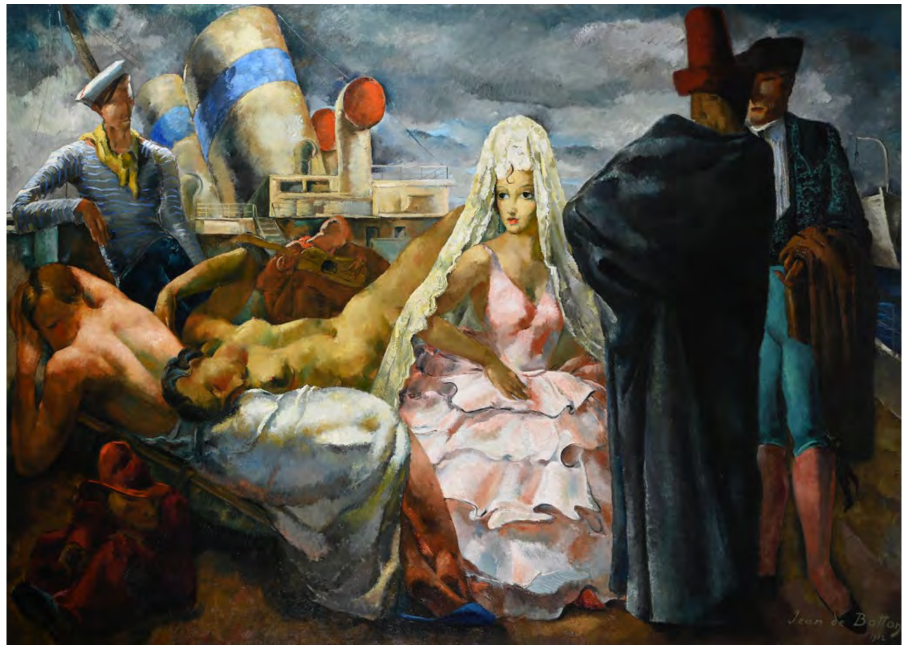
£400-600

## 126 λ

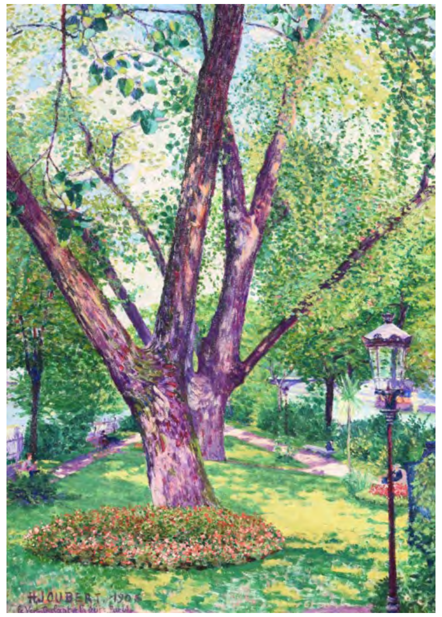
**JEAN ISY DE BOTTON (FRENCH 1898-1978)**
*VOYAGE D'ESPAGNE*
Oil on canvas
Signed and dated *1932* (lower right)
169 x 236cm (66½ x 92¾ in.)

Provenance:
Sale, Tajan, Paris, 27 June 2002, lot 387

£3,000-5,000



126



127

## 127

**HENRI JOUBERT (FRENCH 1873-after 1900)**
*LE VERT-GALANT ET LA SEINE, PARIS*
Oil on canvas
Signed, titled and dated *1906* (lower left)
61 x 46.5cm (24 x 18¼ in.)

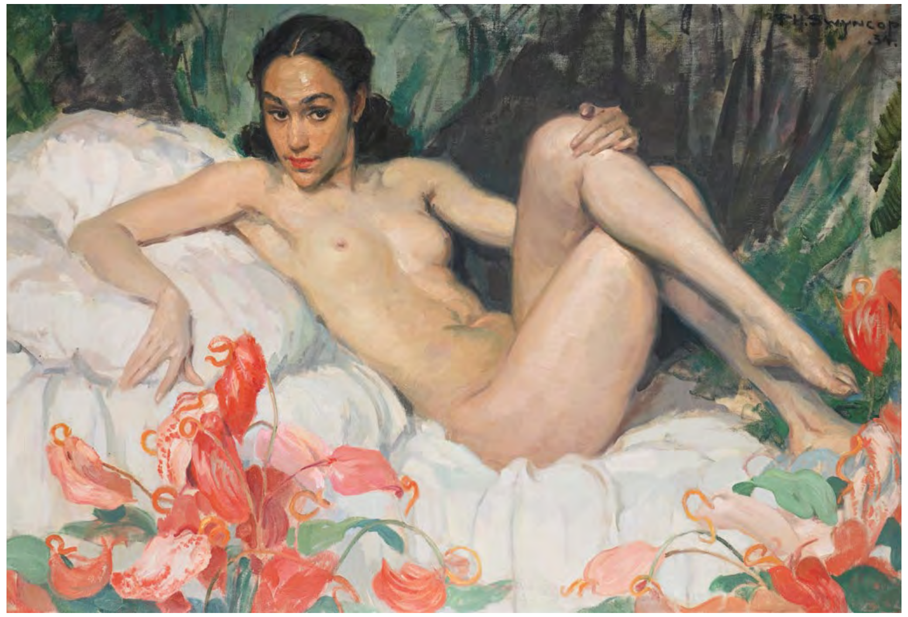
Provenance:
Sale, Druout-Richelieu, Paris, 19 March 1999, lot 22
Waterhouse & Dodd, London
Acquired from the above by the late owner in 2000

£400-600

## 128

**PHILIPPE SWYNCOP (BELGIAN 1878-1949)**
*RECLINING NUDE*
Oil on canvas
Signed and dated *34* (upper right)
101 x 151cm (39¾ x 59¼ in.)

£1,500-2,500



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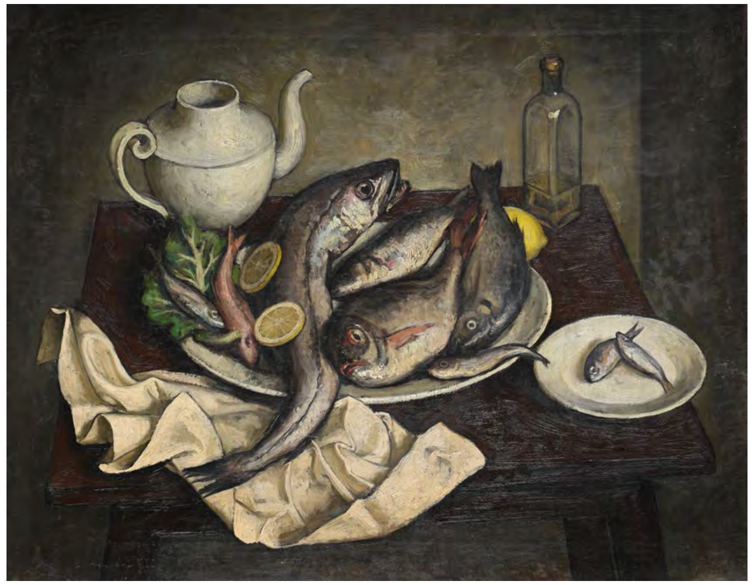
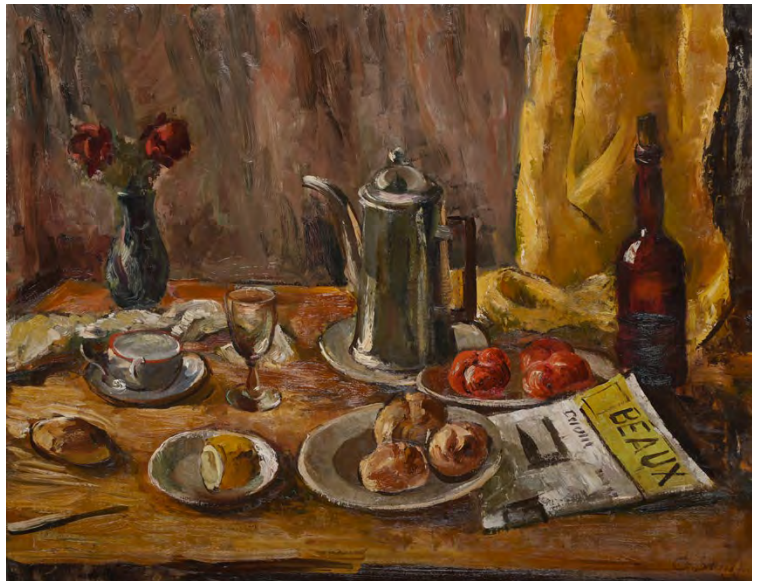


129

129 λ
ISAAC DIAZ PARDO (SPANISH 1920/21-2012)
*STILL LIFE WITH FISH*
Oil on canvas
69 x 88cm (27 x 34½ in.)

Exhibited:
Barcelona, Sala Gaspar, 1947

£1,000-1,500

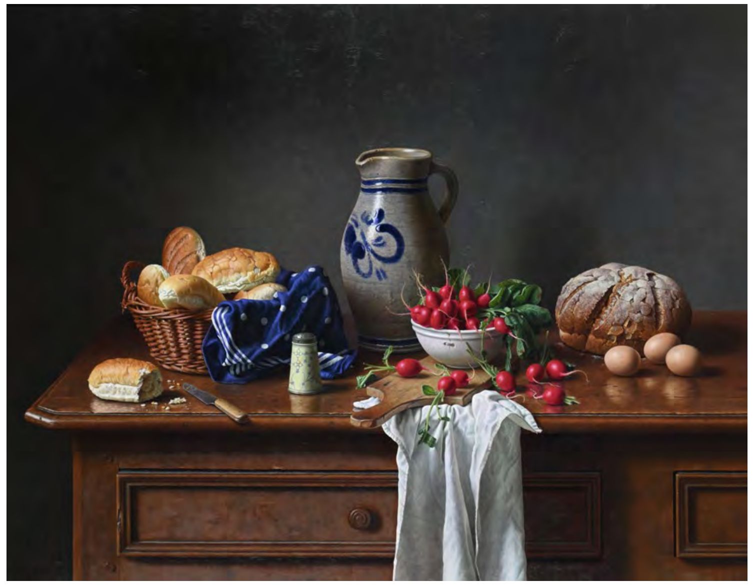


130

130
OTO SKULME (LATVIAN 1889-1967)
*STILL LIFE*
Oil on canvas
Signed (lower right)
81 x 100cm (31¾ x 39¼ in.)

Provenance:
Roy Miles Gallery, London

£600-800

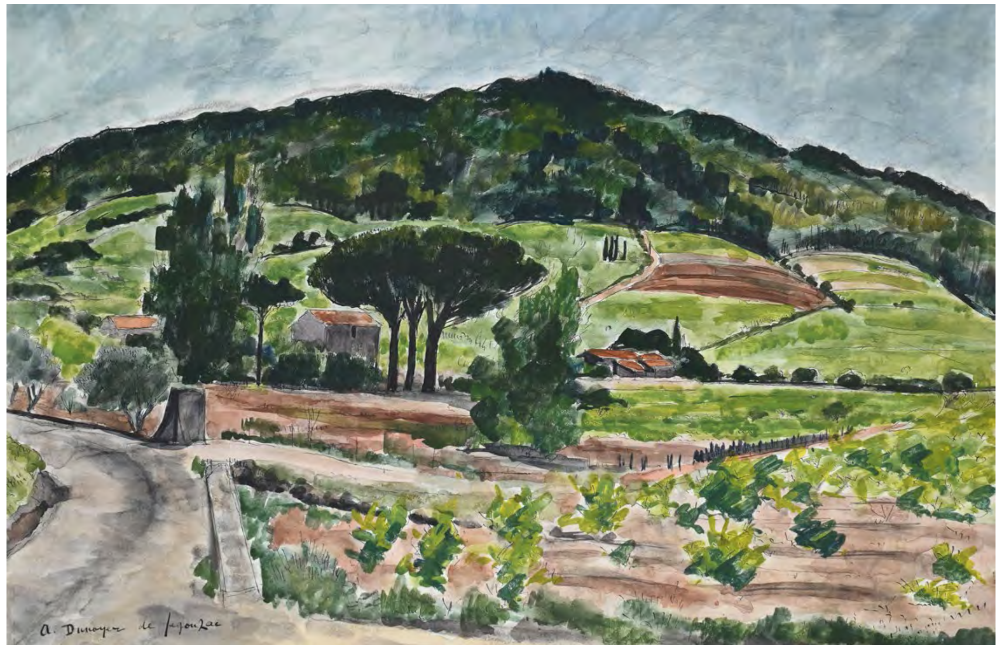


131

131 λ
ERIC DE VREE (BELGIAN B. 1966)
*THE FULL DRESSER*
Oil on board
Signed and dated *1997* (lower left)
82 x 110cm (32¼ x 43¼ in.)

Provenance:
W.H. Patterson, London

£800-1,200



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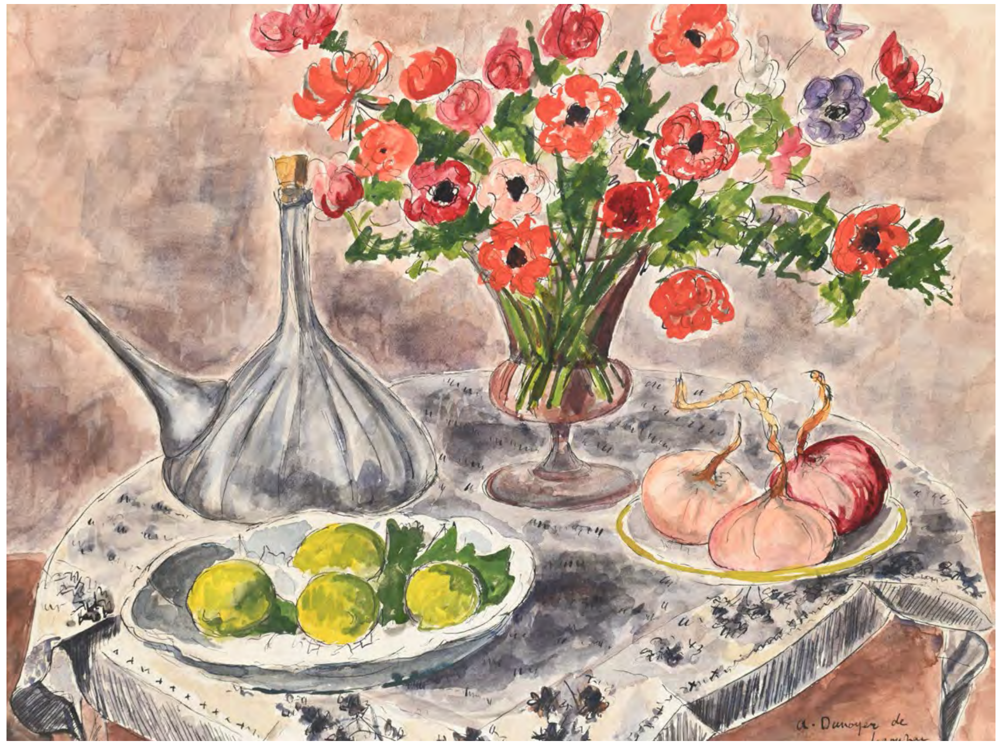


133

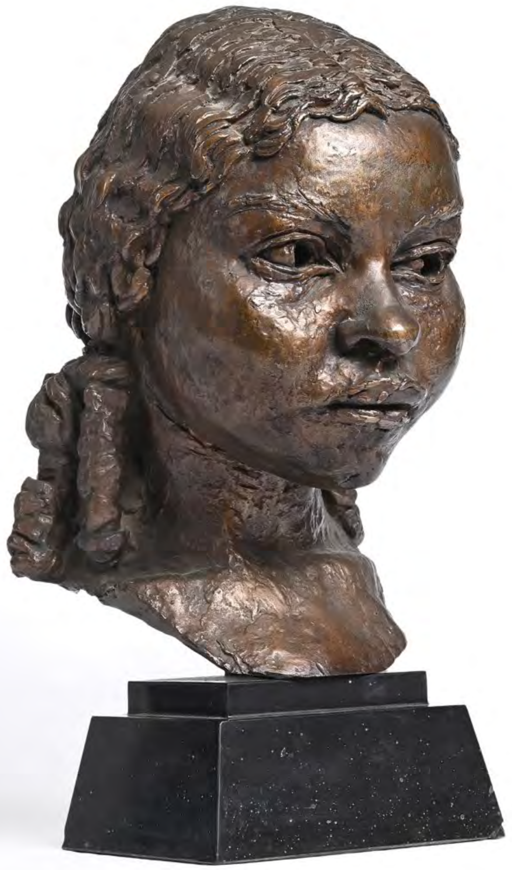
132 λ
ANDRÉ DUNOYER DE SEGONZAC (FRENCH 1884-1974)
*PAYSAGE DU MIDI*
Watercolour, gouache and ink
Signed (lower left)
51 x 77cm (20 x 30¼ in.)

Provenance:
Sale, Sotheby's, London, 23 June 1993, lot 203

£2,000-3,000

133 λ
ANDRÉ DUNOYER DE SEGONZAC (FRENCH 1884-1974)
*NATURE MORTE AUX FLEURS ET AUX OIGNONS*
Watercolour
Signed (lower right)
54 x 73cm (21¼ x 28½ in.)

£3,000-5,000



134

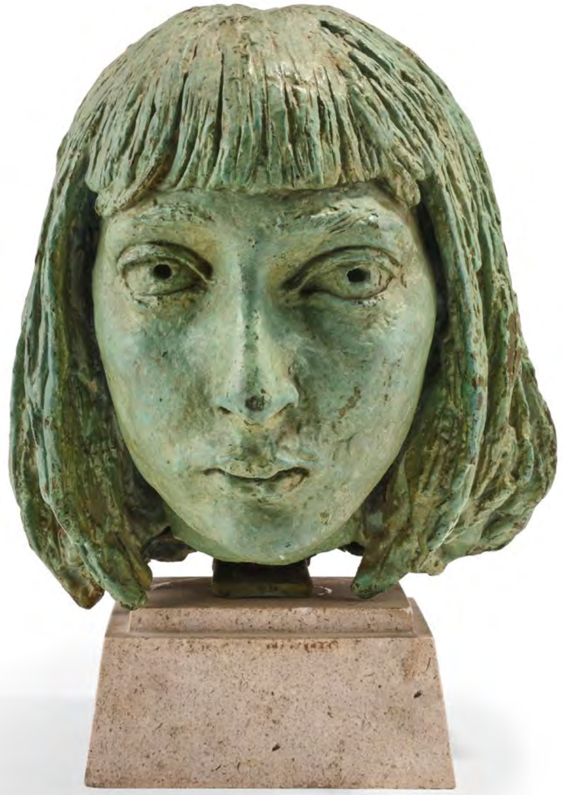
### 134 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
*OLIVE*
Bronze with a brown patina
Height: 35cm (13¾in.)

Conceived in 1934.

Provenance:
From a Private Collection

Literature:
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 214, pl. 329
Barbara and Edward P. Schinman, *Jacob Epstein. A Catalogue of the Collection of Edward P. Schinman,* Vancouver, 1970, p. 51 (illustration of another cast)
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 177, no. 250 (illustration of another cast)

£1,500-2,500



135

### 135 λ
SIR JACOB EPSTEIN (BRITISH 1880-1959)
*LITTLE EILEEN*
Bronze with light green patina
Height (excluding base): 28cm (11in.)

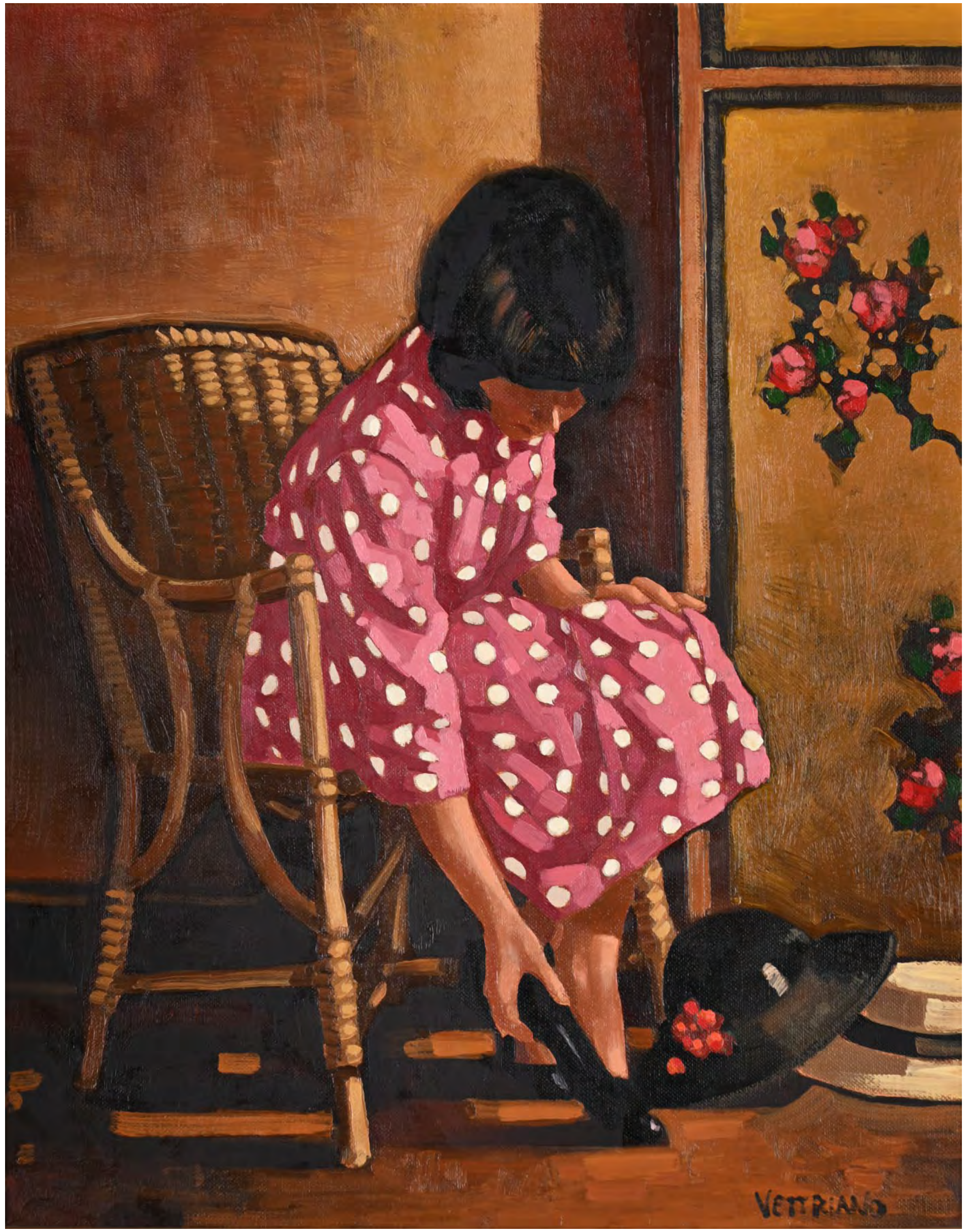
Conceived in 1927.

Provenance:
Sale, Sotheby's, London, 9 July 1969, lot 102
Agnew's Gallery, London
From a Private Collection

Literature:
Arnold L. Haskell, *The Sculptor Speaks, Jacob Epstein to Arnold Haskell. A Series of Conversations on Art,* London, 1931, p. 186
Richard Buckle, *Jacob Epstein Sculptor,* London, 1963, p. 173, pl. 262 (dates 1930)
Evelyn Silber, The Sculpture of Epstein, Oxford, 1986, p. 161, no. 178 (illustration of another cast)

Little Eileen was a childhood friend of Peggy Jean, first daughter of Sir Jacob Epstein.

£1,500-2,500



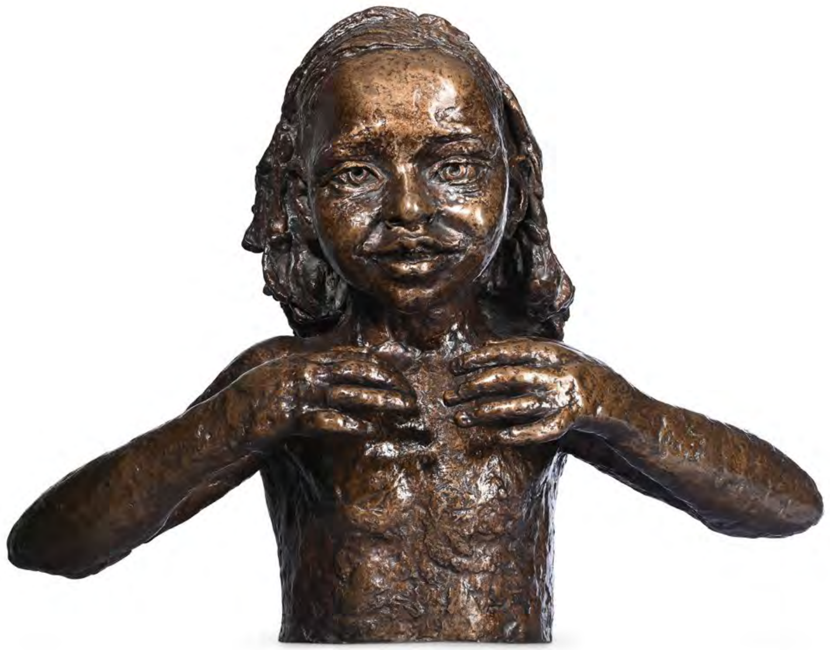
136

### 136 λ
JACK VETTRIANO (SCOTTISH B. 1951)
*MODEL DRESSING (GIRL IN A SPOTTED DRESS)*
Oil on canvas-board
Signed (lower right)
51 x 41cm (20 x 16 in.)

Provenance:
Sale, Anderson & Garland, Newcastle, 23 March 2010, lot 140

Exhibited:
*Contemporary Scottish Painting Exhibition*, October 1991

£8,000-12,000



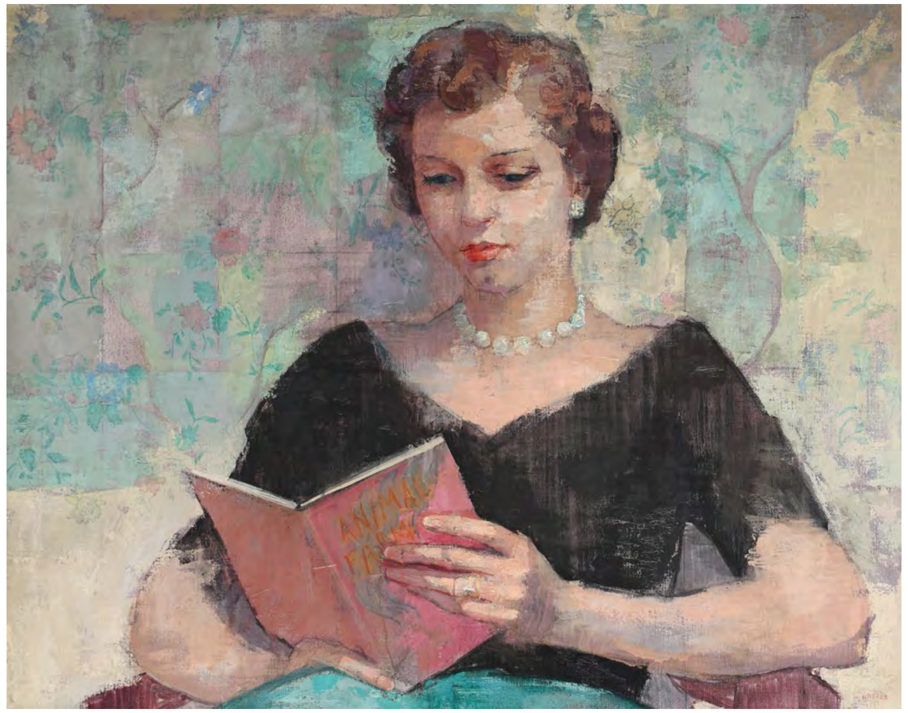
137

137 λ
**SIR JACOB EPSTEIN (BRITISH 1880-1959)**
*YMIEL OYVED*
Bronze with a gold patina
43 x 60cm (16¾ x 23½ in.)

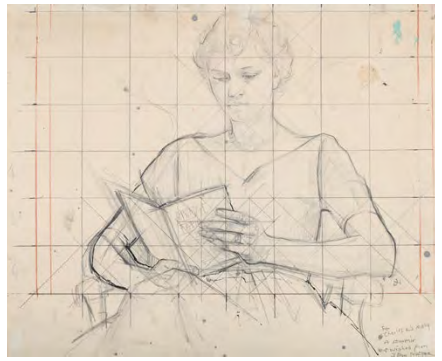
Conceived in 1946.

**Literature:**
R. Buckle, *Jacob Epstein Sculptor*, London, 1963, p.306, pl. 470
Evelyn Silber, *The Sculpture of Epstein, with a complete catalogue*, Oxford, 1986, p.200, no. 382 (illustration of another cast)

**£1,500-2,000**



138



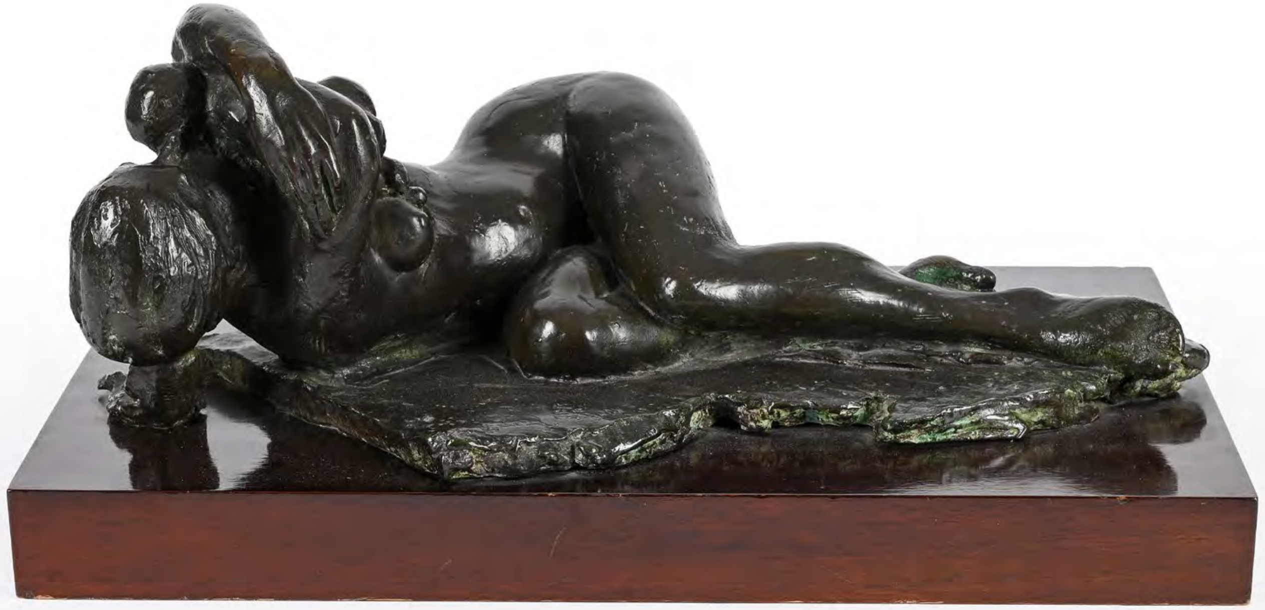
138 λ
**JOHN NAPPER (BRITISH 1916-2001)**
*PORTRAIT OF MARY N. MULLER, MRS CHARLES MULLER*
Oil on canvas
Signed, titled and dated *1956* (to label verso)
71.5 x 91.5cm (28 x 36 in.)

Painted in 1956 at the artist's studio on Glebe Place, London.

**Together with** a preparatory sketch, pencil, ink and coloured crayon squared for transfer, signed with monogram (lower right); further inscribed *'For/ Charles and Mary/A souvenir/ best wishes from/John Napper'*, 34.5 x 41cm (13 1/2 x 16 1/8in.) (2)

In a letter dated 30th May 1986 from the artist to Charles Muller, John Napper describes the portrait of Mary as 'possibly the best I have ever done.' Napper also commented in 1956, on receipt of payment, 'It was a most enjoyable task and its success is largely due to Mary's cooperation.'

**£1,000-1,500**



139

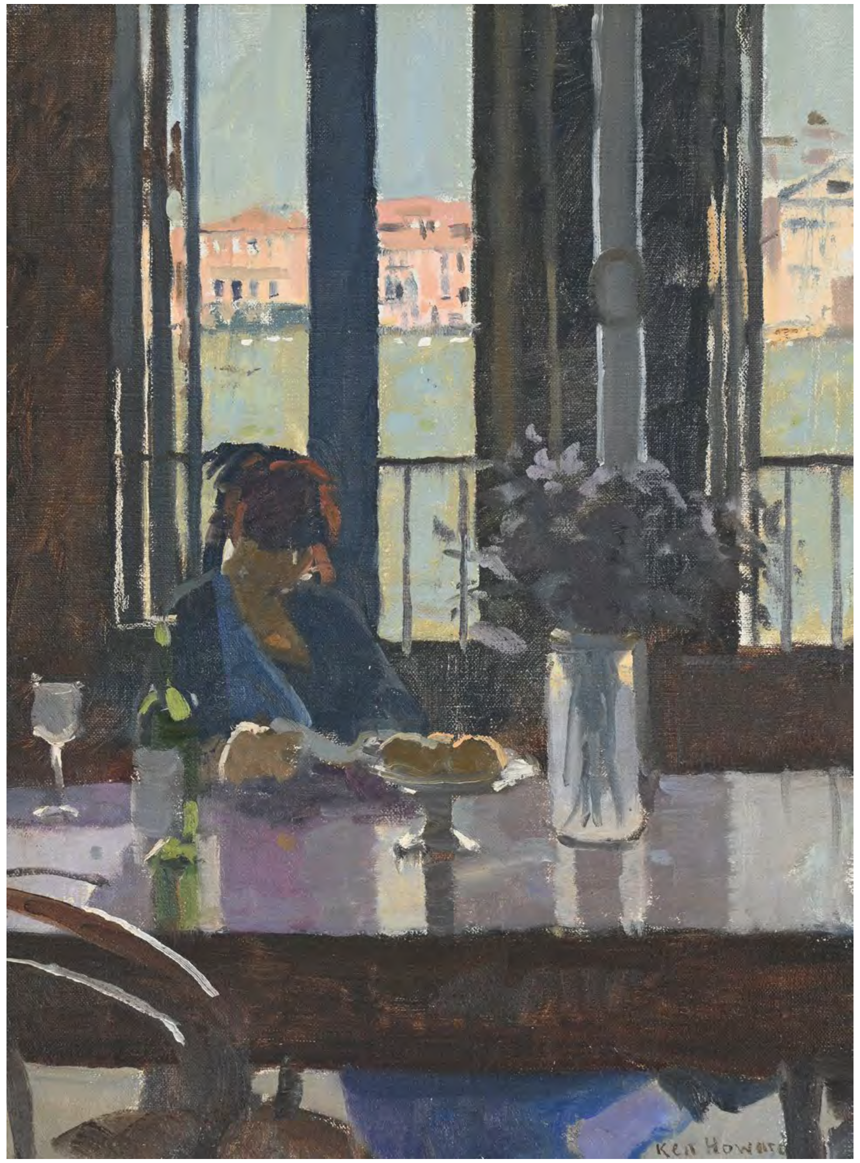
139 λ
**ENZO PLAZZOTTA (ITALIAN 1921-1981)**
*MAGGIE*
Bronze
With artist's stamp and numbered 2/9 (to the foot)
19 x 50cm (7¼ x 19½ in.)

**Provenance:**
The Estate of a deceased Gentleman

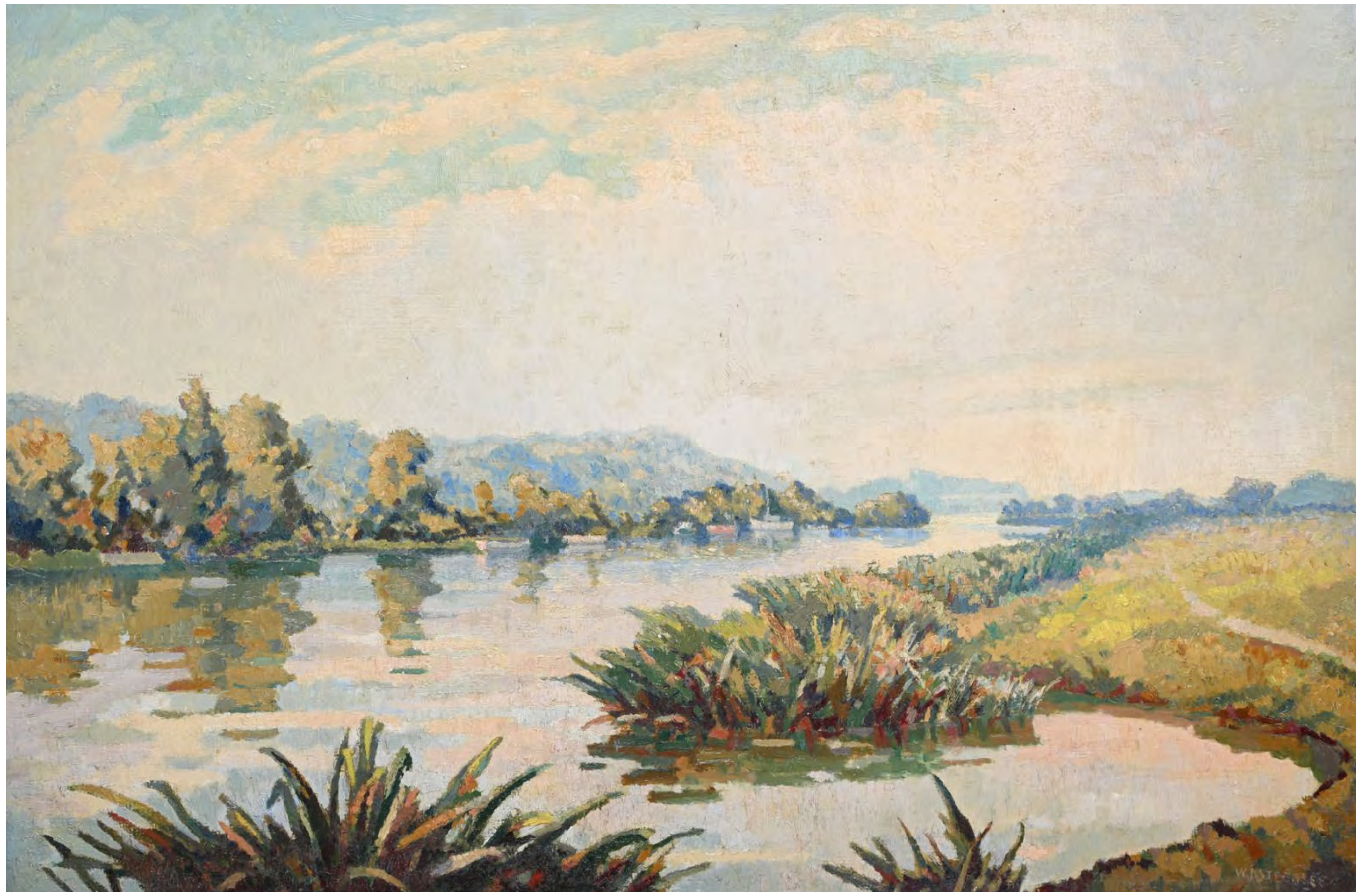
**£1,000-1,500**

140 λ
**KEN HOWARD (BRITISH 1932-2022)**
*DORA ON THE GIUDECCA, VENICE*
Oil on canvas
Signed (lower right); titled to stretcher (verso)
41 x 30cm (16 x 11¾ in.)

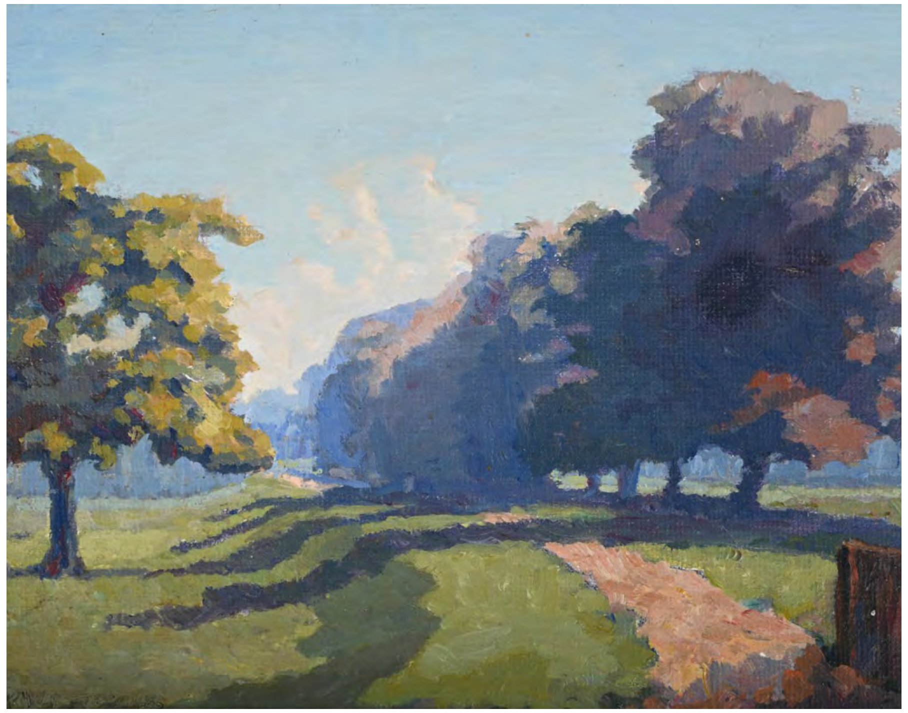
**£1,500-2,000**



140



141



**141 λ**

WALTER STEGGLES (BRITISH 1908-1997)
*THE THAMES AT BOURNE END*
Oil on canvas
Signed (lower right)
51 x 76cm (20 x 29¾ in.)

Painted *circa* 1960.

£2,000-3,000

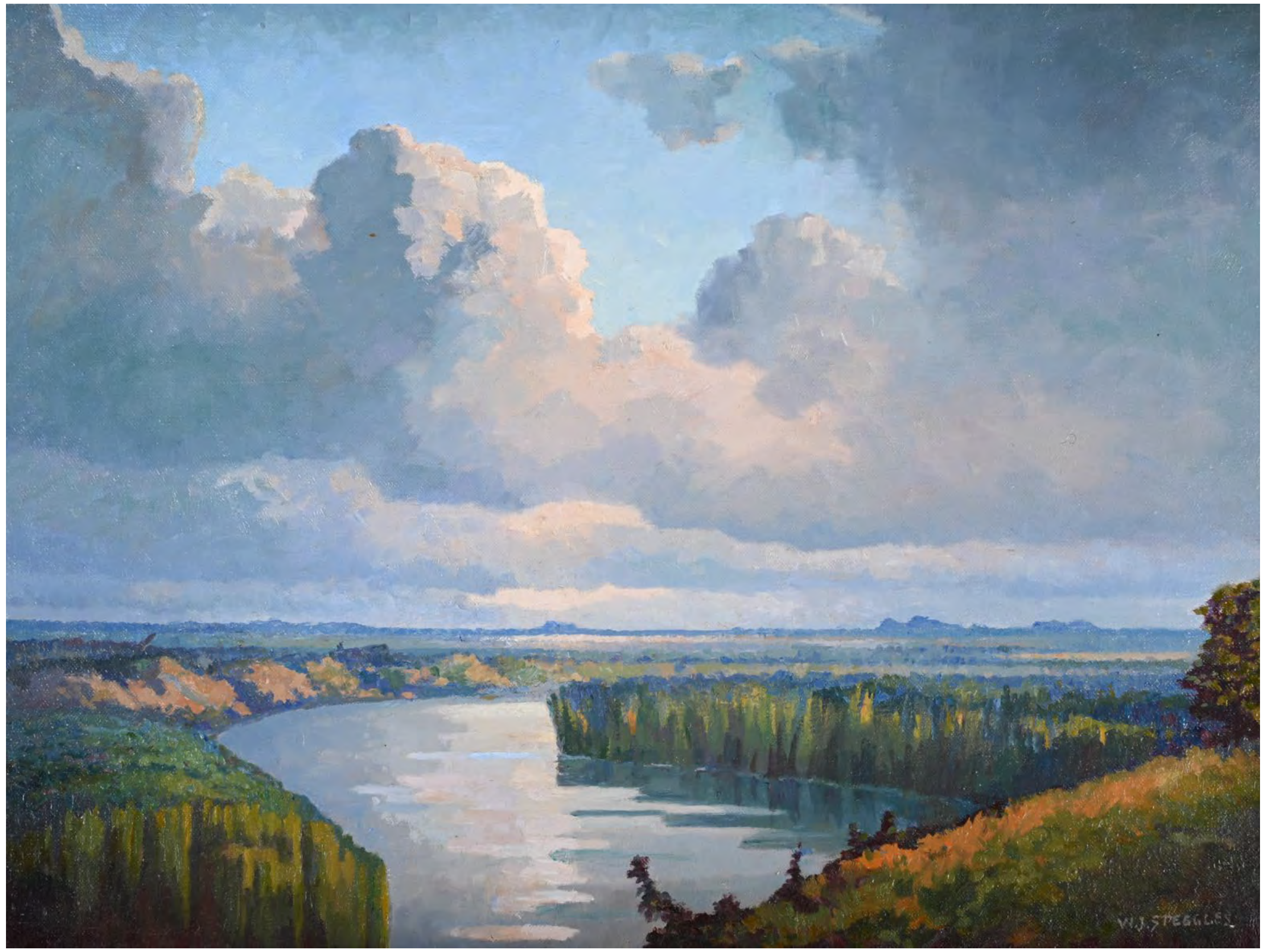
**142 λ**

WALTER STEGGLES (BRITISH 1908-1997)
*BADMINTON*
Oil on board
Signed (lower left)
14.5 x 18.5cm (5½ x 7¼ in.)

Painted in 1979.

£800-1,200

142



143

**143 λ**

WALTER STEGGLES (BRITISH 1908-1997)
*BLAKENEY*
Oil on canvas
Signed (lower right); further signed and titled (to canvas overlap verso)
41 x 53.5cm (16 x 21 in.)

Painted *circa* 1972-73.

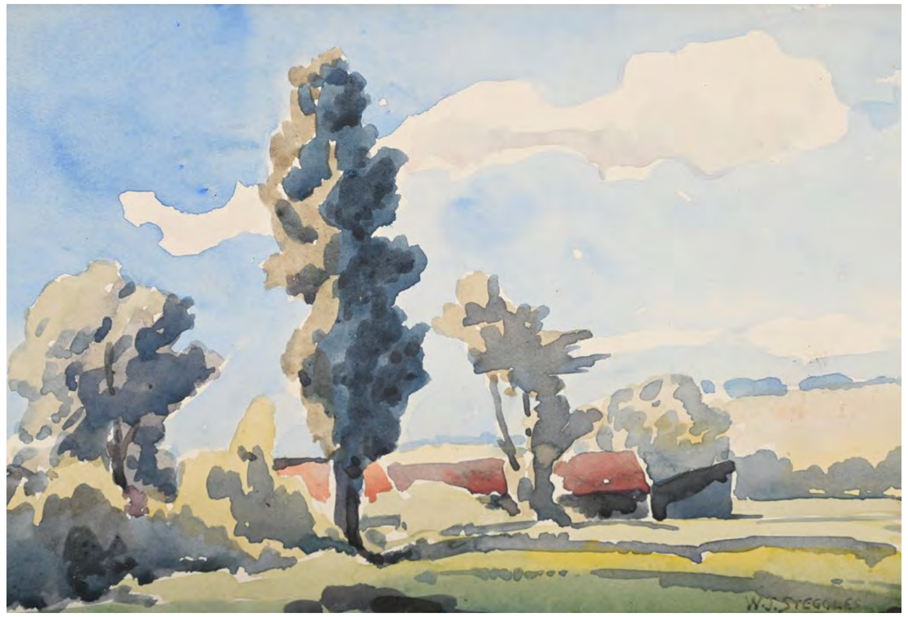
£3,000-5,000

**144 λ**

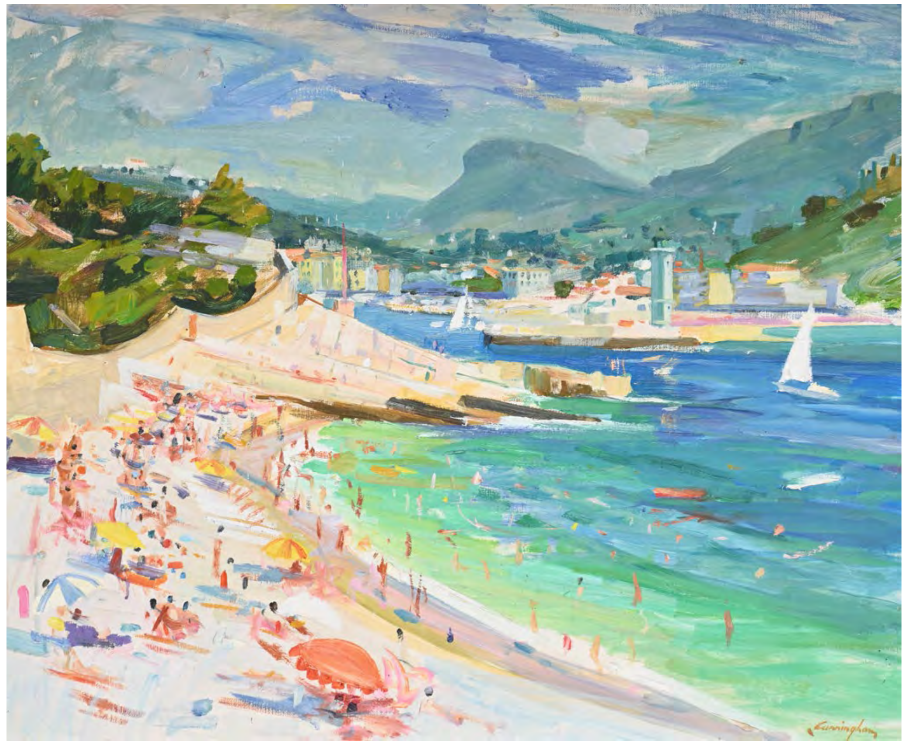
WALTER STEGGLES (BRITISH 1908-1997)
*LANDSCAPE NEAR COOKHAM*
Watercolour
Signed (lower right)
12.5 x 18.5cm (4¾ x 7¼ in.)

Painted *circa* 1951-52.

£400-600



144

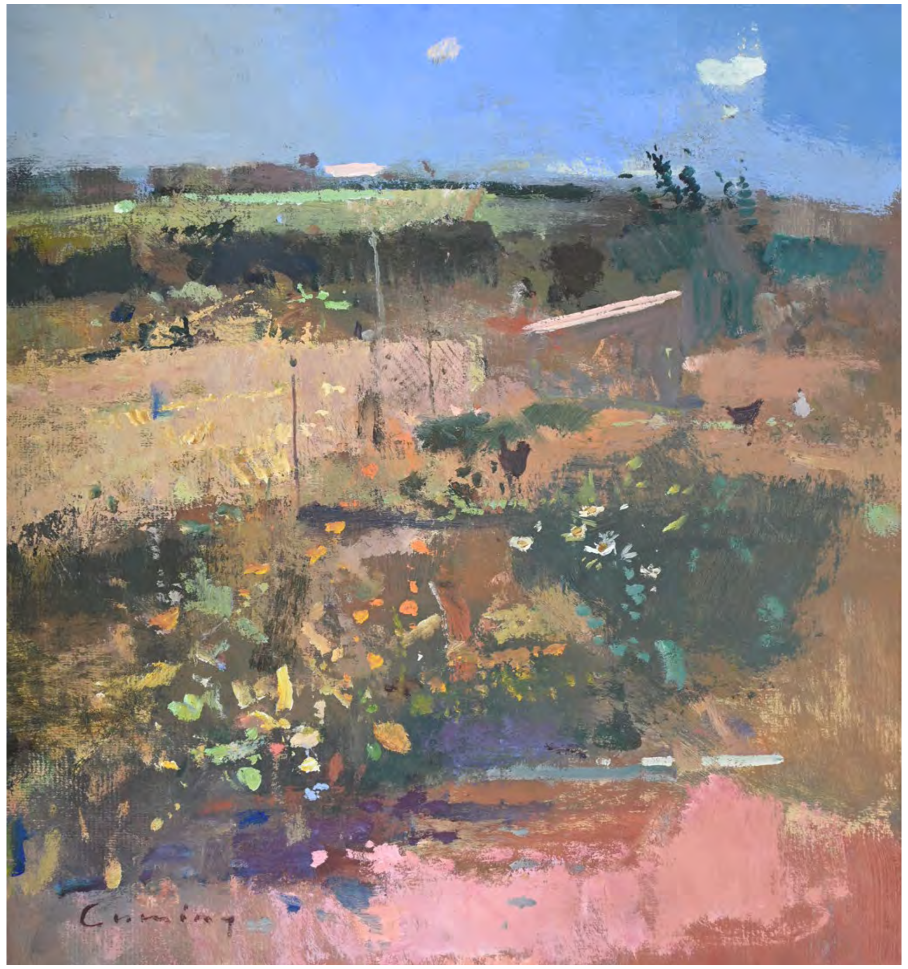


145

145 λ
JOHN CUNNINGHAM
(SCOTTISH 1926-1998)
*LA PLAGE, BESTOUAN - CASSIS*
Oil on canvas
Signed (lower right); further signed,
titled and dated *71* to label (verso)
63.5 x 76cm (25 x 29¾ in.)

Provenance:
Ian MacNicol, Glasgow

£1,500-2,500



146

146 λ
FRED CUMING (BRITISH 1930-2022)
*SOMERSET LANDSCAPE, SEPTEMBER*
Oil on board
Signed (lower left)
31.5 x 29cm (12¼ x 11¼ in.)

Provenance:
New Grafton Gallery, London
Private Collection (acquired from the above in June 1988)

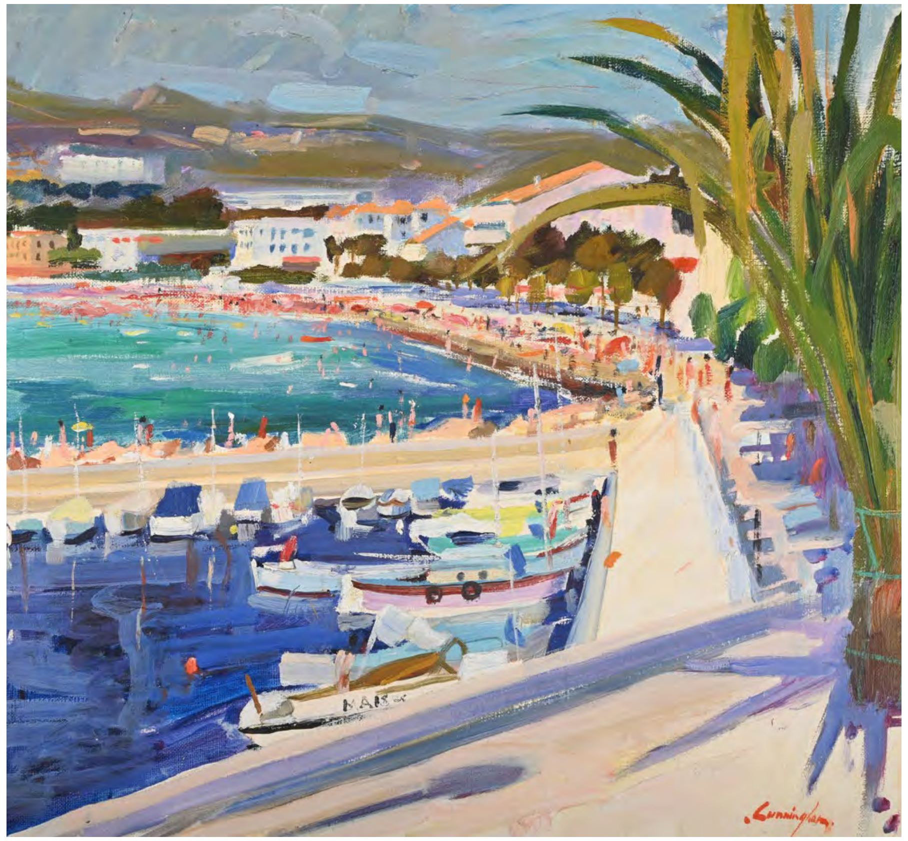
Exhibited:
London, New Grafton Gallery, June 1988,
no. 35

£1,200-1,800

147 λ
JOHN CUNNINGHAM
(SCOTTISH 1926-1998)
*PROMENADE, LA CIOTAT*
Oil on canvas
Signed (lower right); further signed,
titled and dated *71* to label (verso)
51 x 56cm (20 x 22 in.)

Provenance:
Ian MacNicol, Glasgow

£1,200-1,800



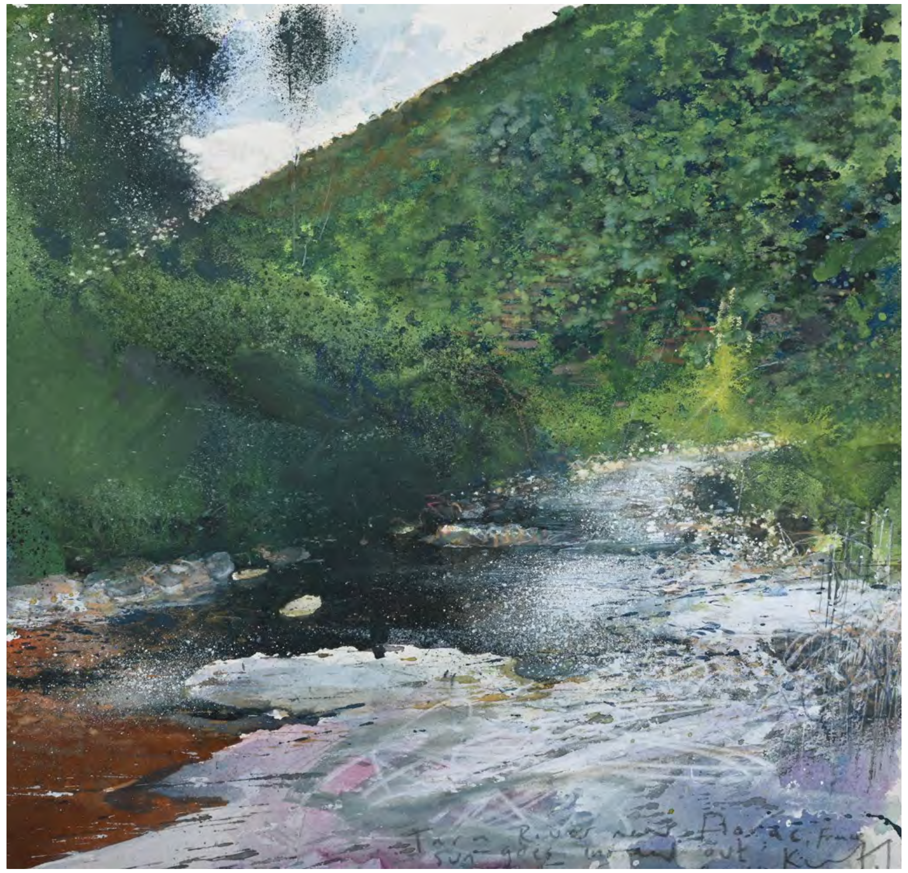
147

148 λ
KURT JACKSON (BRITISH B. 1961)
*TARN RIVER NEAR FLORAC, FRANCE*
Mixed media
Signed, titled and inscribed (lower right);
further signed and dated *04* to backboard
(verso)
27.5 x 38.5cm (10¾ x 15 in.)

Provenance:
Messum's, London

Exhibited:
London, Messum's, Kurt Jackson, 2005,
no.29

£1,000-1,500



148

149 λ

**EDWARD SEAGO (BRITISH 1910-1974)**
*THE THAMES AT WESTMINSTER*
Oil on board
Signed (lower left) titled (verso)
35 x 51cm (13¾ x 20 in.)

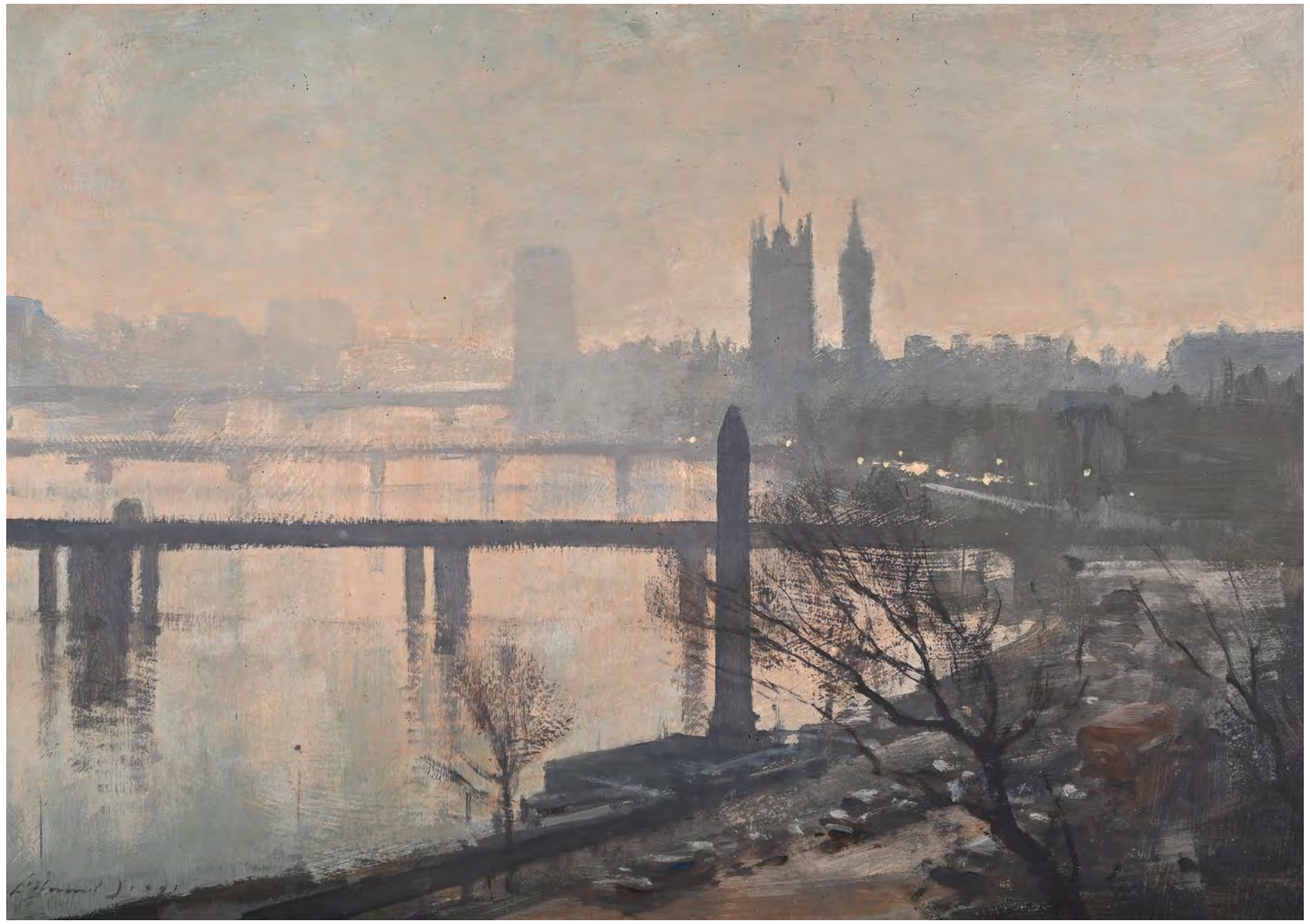
**Provenance:**
Marlborough Fine Art Ltd., London
Sale, Sotheby's, London, 2 November 1983, lot 121
Portland Gallery, London

**Exhibited:**
London, Portland Gallery, *Edward Seago, Diamond Jubilee Exhibition*, June-July 2012, no. 12

After the turmoil of the Second World War, Seago returned to his native East Anglia where he settled in the village of Ludham. The 1950s and 60s saw him attain celebrity status in London, such were the popularity of his paintings, with regular sell-out shows at Colnaghi Galleries. He was one of small number of artists who were officially invited to paint the coronation of Queen Elizabeth II in 1953. He sailed up the Thames in Capricorn, one of his boats and moored at Cadogan Pier, near Chelsea Embankment, where he stayed for over three weeks. He subsequently moored there regularly with special dispensation from the Port of London Authority on his visits to London.

Seago painted many views of London throughout his career but his depictions of the river are some of his most accomplished, showing to best effect his mastery of light and reflection. The soft impressionistic tones perfectly capturing the muted light of the city at sunrise, exuding a sense of calm by the water before the hustle and bustle of the day begins.

£20,000-30,000



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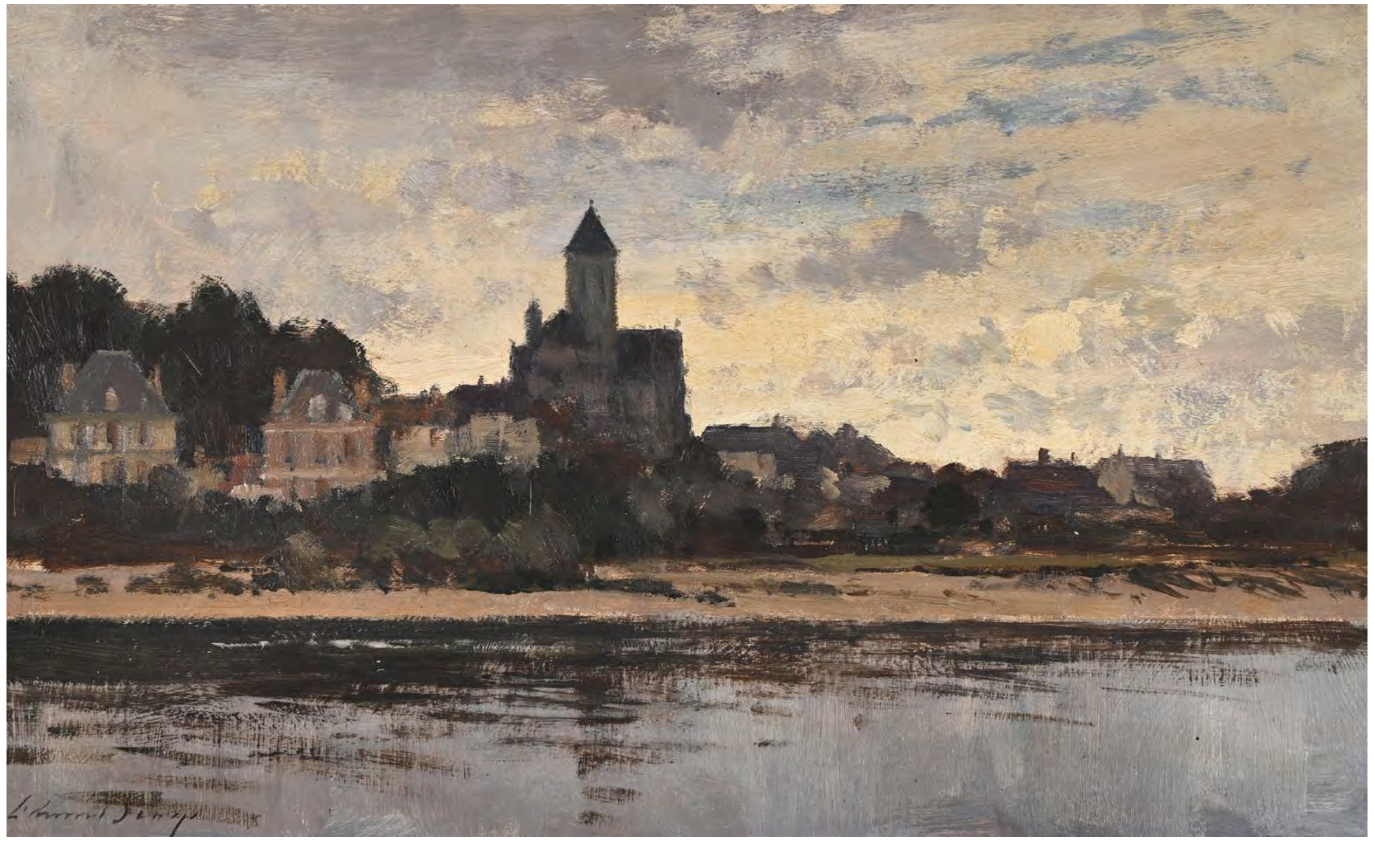


150

**150 λ**

EDWARD SEAGO (BRITISH 1910-1974)

*A CHURCH BY THE SEINE*

Oil on board

Signed (lower left); titled (verso)

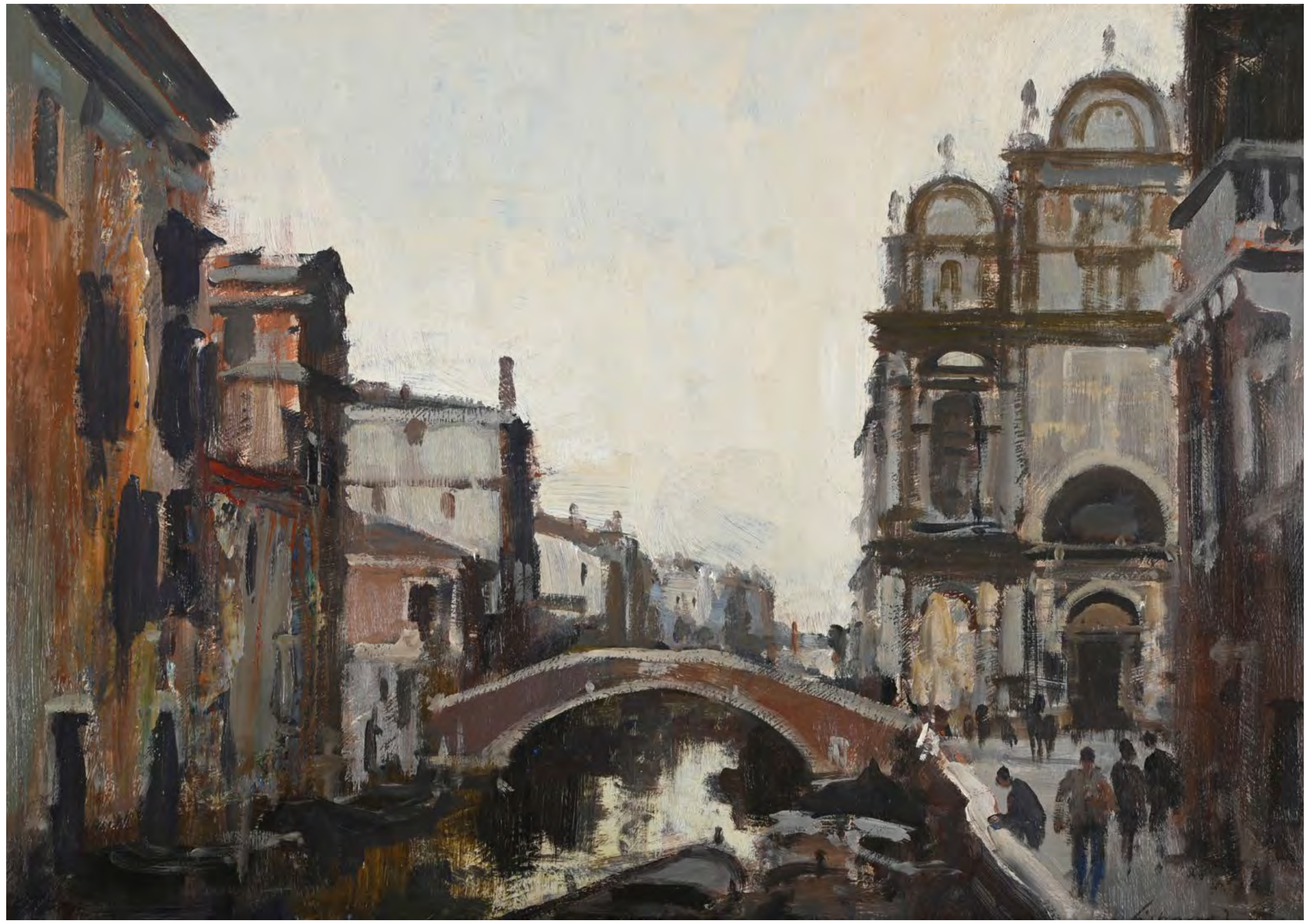
30 x 51cm (11¾ x 20 in.)

Provenance:

P & D Colnaghi & Co. Ltd., London

Sale, Christie's, London, 3 March 1989, lot 89

£7,000-10,000



151

**151 λ**

EDWARD SEAGO (BRITISH 1910-1974)

*THE OLD HOSPITAL, VENICE*

Oil on board

Signed (lower right); titled (verso)

35.5 x 51cm (13¾ x 20 in.)

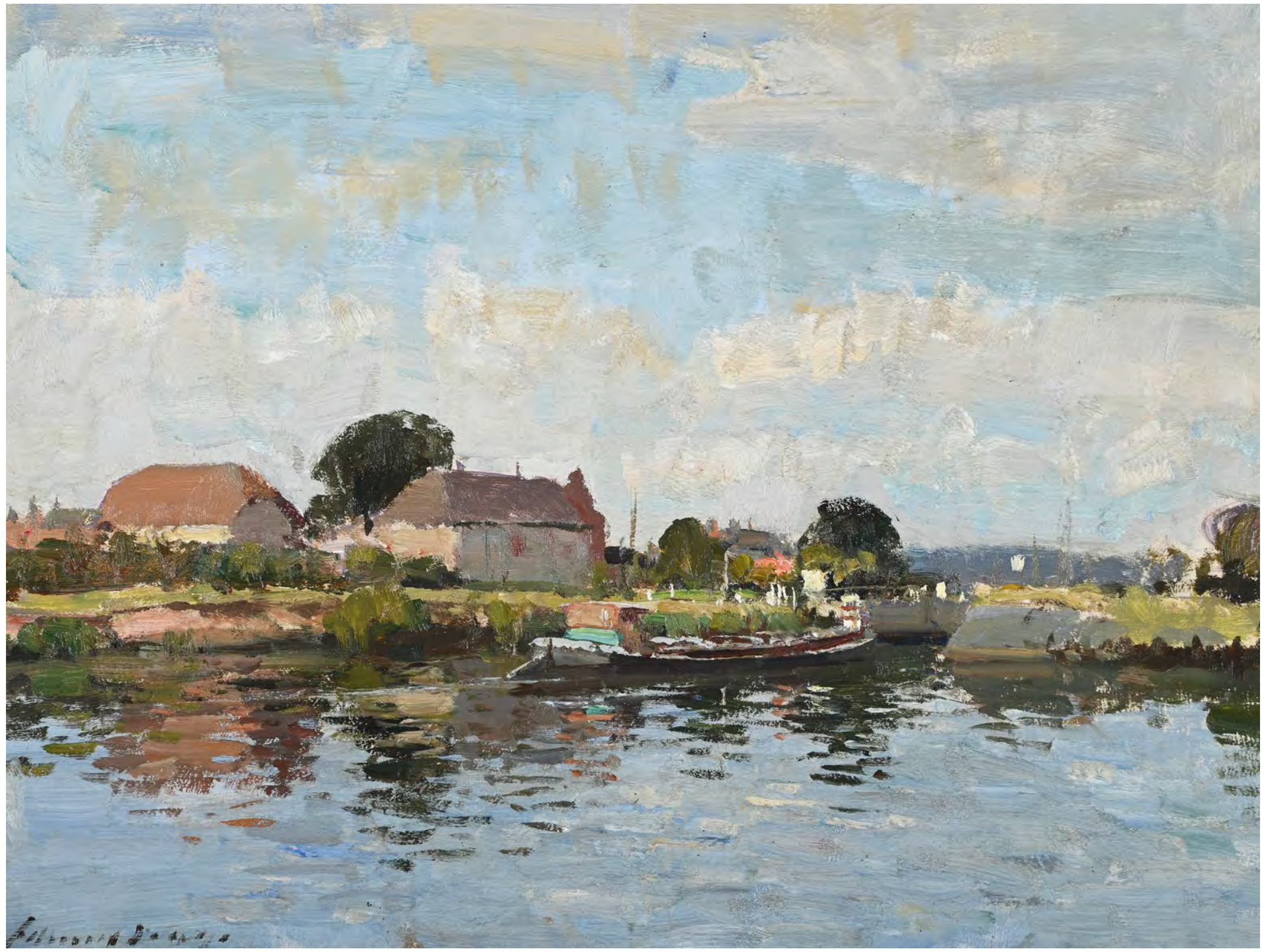
Provenance:

Marlborough Fine Art Ltd., London

Private Collection, J. P. Winmer (acquired from the above in 1979)

Thompson's Gallery, London

£8,000-12,000



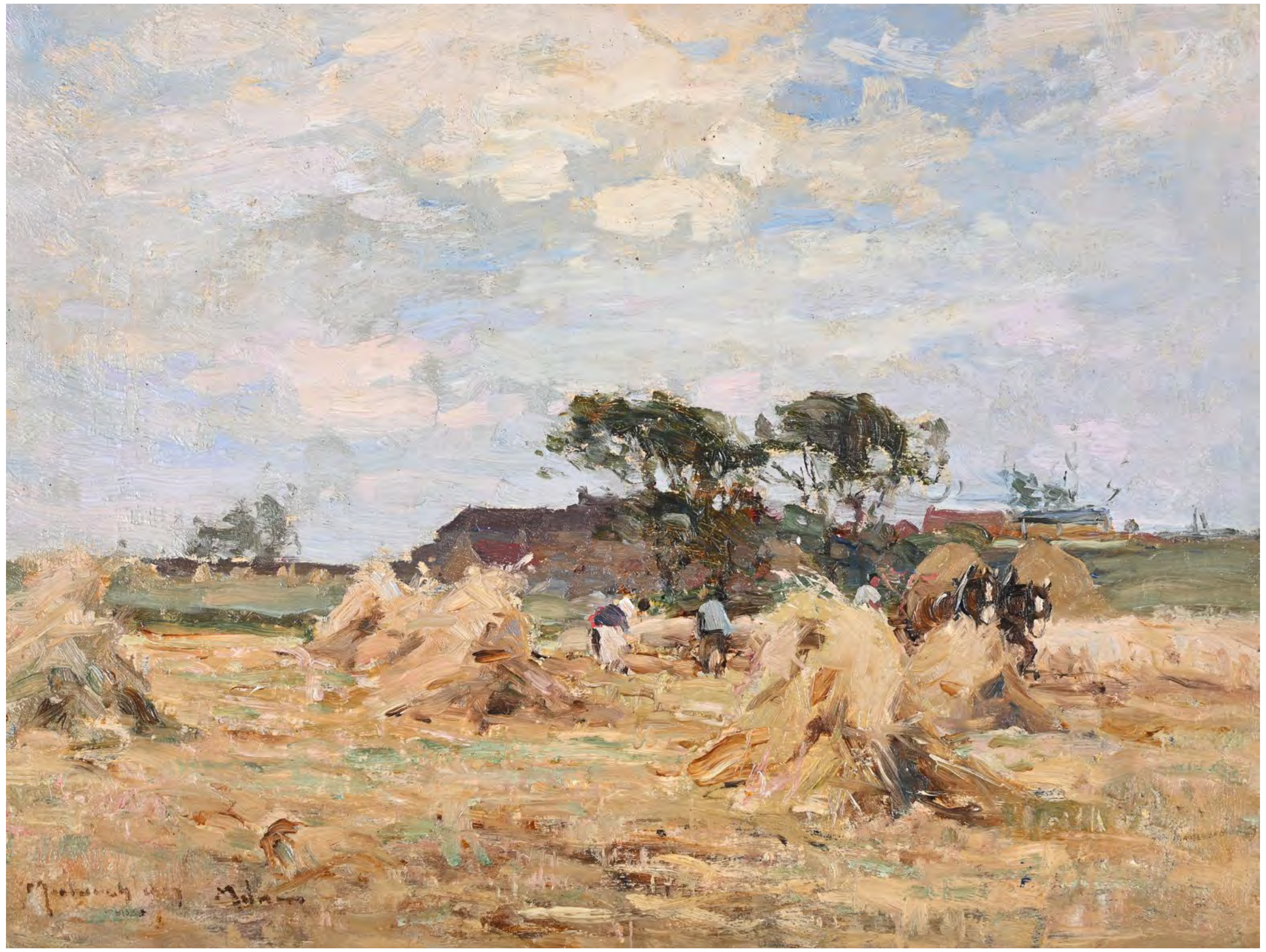
152

**152 λ**

EDWARD SEAGO (BRITISH 1910-1974)
*THE LOCK AT GARENNE*
Oil on board
Signed (lower left); titled (verso)
30.5 x 40.5cm (12 x 15¾ in.)

Provenance:
Richard Green, London

£6,000-8,000



153

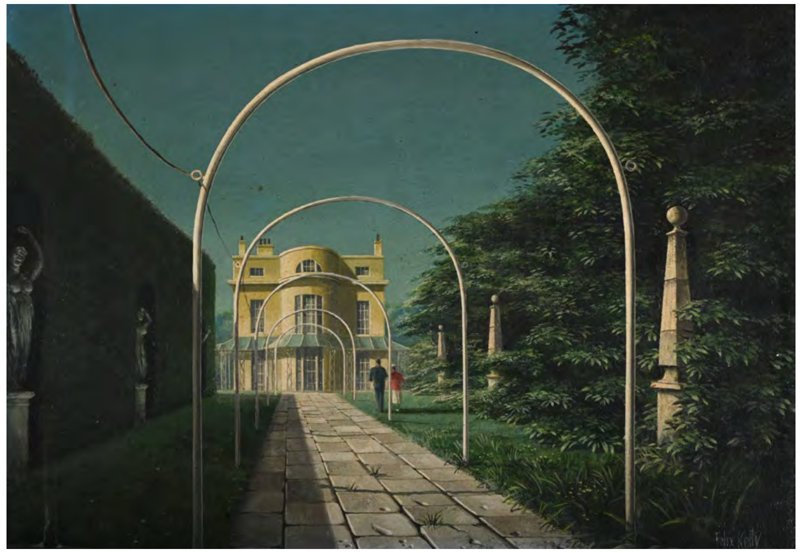
**153 λ**

JOHN MACLAUCHLAN MILNE (SCOTTISH 1885-1957)
*HARVEST TIME*
Oil on canvas
Signed (lower left); titled to canvas overlap (verso)
36 x 46cm (14 x 18 in.)

Painted *circa* 1918.

Provenance:
Duncan R. Miller Fine Arts, London

£8,000-12,000



154

**154 λ**

FELIX KELLY (BRITISH/NEW ZEALANDER 1914-1994)

*THE YELLOW HOUSE*

Oil on board

Signed (lower right)

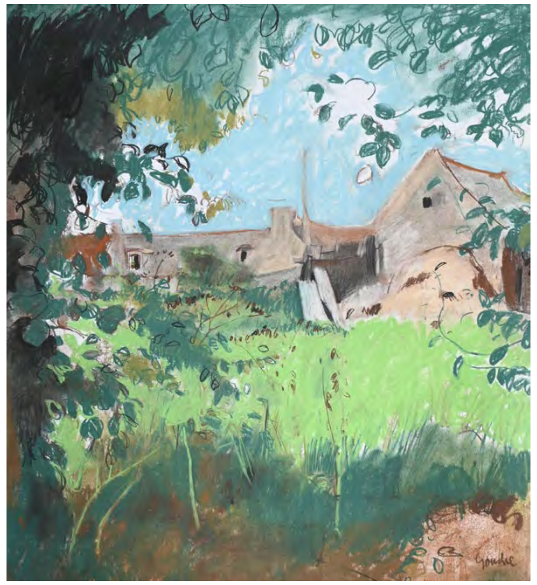
25.5 x 36cm (10 x 14 in.)

Provenance:

Arthur Jeffress, London

Private Collection, F. Beddington

£2,000-3,000



155

**155 λ**

ALEXANDER GOUDIE (SCOTTISH 1933-2004)

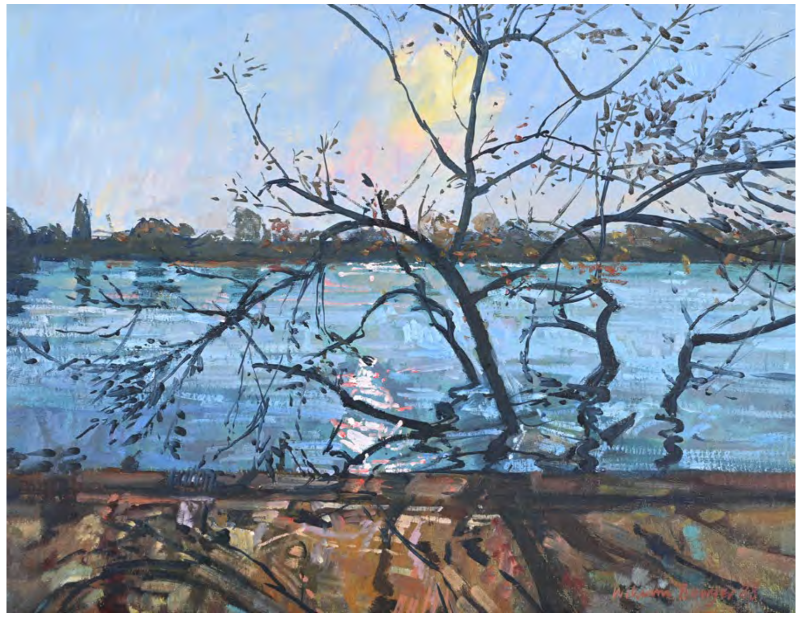
*VIEW THROUGH THE TREES*

Pastel

Signed (lower right)

58 x 50cm (22¾ x 19½ in.)

£600-800



156

**156 λ**

WILLIAM BOWYER (BRITISH 1926-2015)

*VIEW ACROSS THE RIVER*

Oil on canvas laid to board

Signed and dated *88* (lower right)

36 x 46cm (14 x 18 in.)

£600-800

**157 λ**

DIANA ARMFIELD (BRITISH B. 1920)

*HEART OF THE AUDE*

Oil on canvas laid to board

Signed with initials (lower left)

19.5 x 23.5cm (7½ x 9¼ in.)

Provenance:

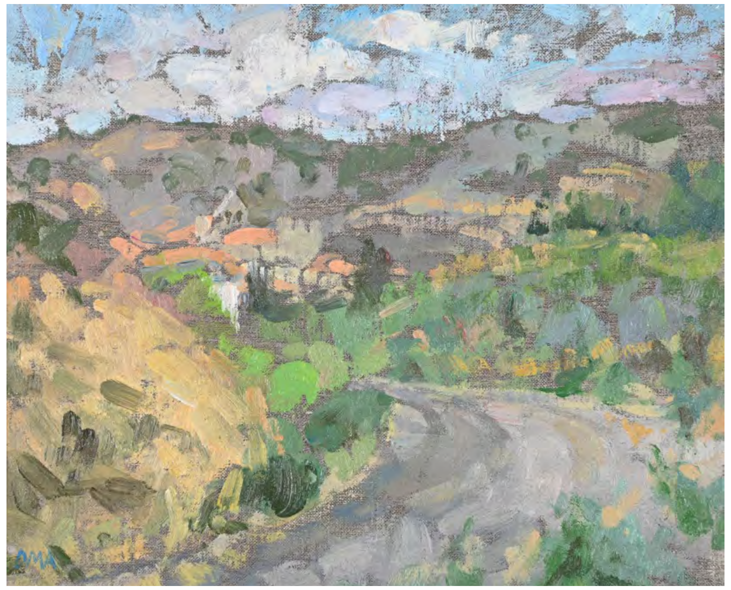
Private Collection, Stanley Falconer Esq.

Browse & Darby, London

Exhibited:

London, Browse & Darby, *Diana Armfield Exhibition*, November-December 2000, no. 17

£700-900



157

**158 λ**

DIANA ARMFIELD (BRITISH B. 1920)

*VIEW OVER TOURETTE, FRANCE*

Oil on board

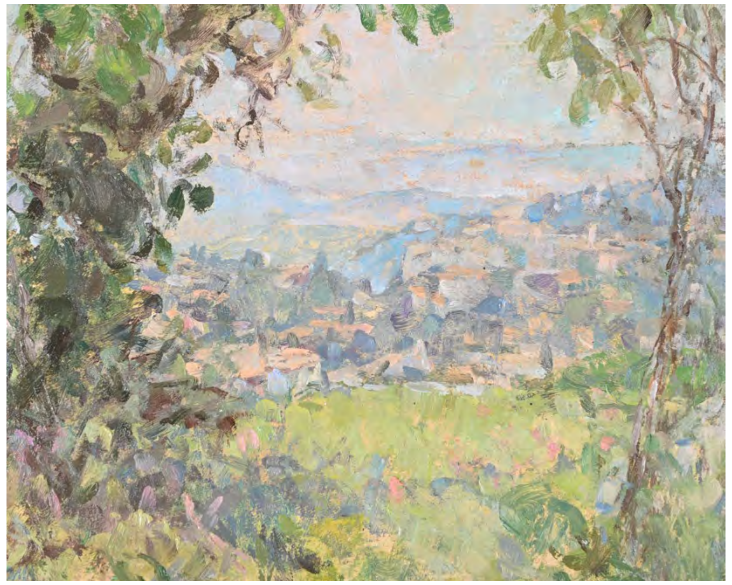
Signed with initials (lower left)

19.5 x 23.5cm (7½ x 9¼ in.)

Provenance:

Browse & Darby, London

£600-800



158

**159 λ**

DIANA ARMFIELD (BRITISH B. 1920)

*CHESTNUTS IN THE TULIERIES*

Pastel

Signed with initials (lower left)

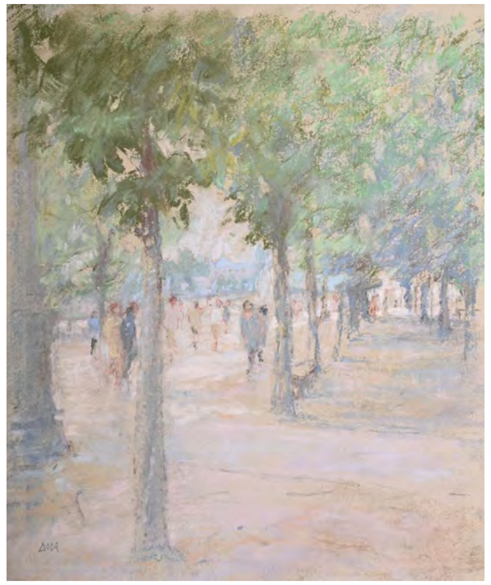
23 x 19cm (9 x 7¼ in.)

Executed in 1984.

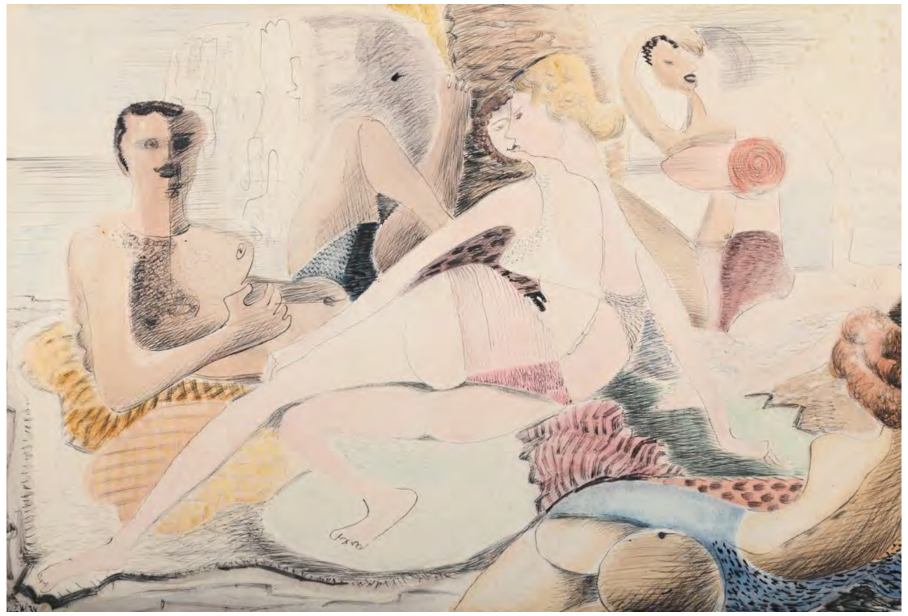
Provenance:

Browse & Darby, London

£250-350



159



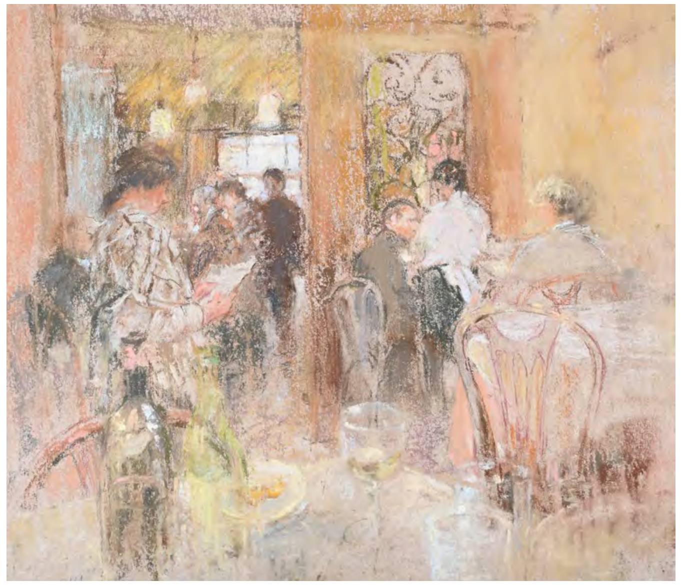
160

160 λ
BLAIR HUGHES-STANTON
(BRITISH 1902-1981)
*CASSIS*
Ink, watercolour and wash
Signed and dated *38* (lower left)
34 x 50cm (13¼ x 19½ in.)

Provenance:
Blond Fine Art Ltd., London
Private Collection, Mr J. D. Allen (acquired from the above on 25 May 1984)

Exhibited:
London, Blond Fine Art Ltd., *Blair Hughes Stanton, 1902-1981: Watercolours and Wood Engravings,* May-June 1984, no.16

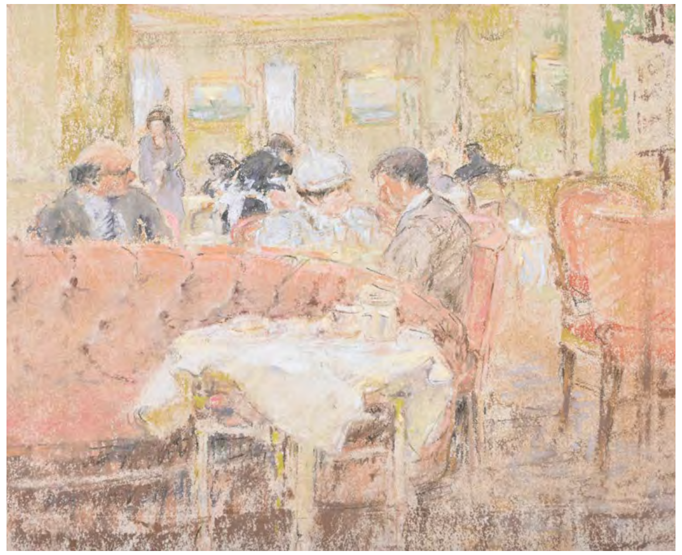
£2,000-3,000



161

161 λ
DIANA ARMFIELD (BRITISH B. 1920)
*FLORIAN'S, ST. MARK'S SQUARE, VENICE*
Pastel
Signed with initials (lower left)
21 x 24cm (8¼ x 9¼ in.)

£300-500



162

162 λ
DIANA ARMFIELD (BRITISH B. 1920)
*THE PINK SOFA AT FORTNUM'S, LONDON*
Pastel
Signed with initials (lower left)
19.5 x 23cm (7½ x 9 in.)

Provenance:
Browse & Darby, London

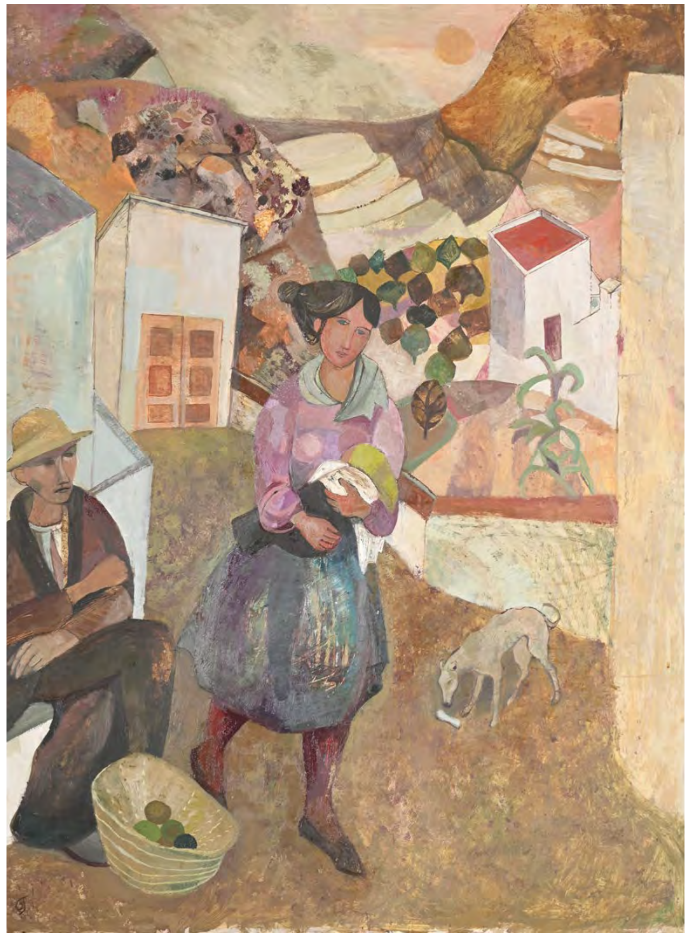
Exhibited:
London, Browse & Darby, *Diana Armfield Exhibition,* November-December 1990, no. 30

£250-350

163 λ
GWYNETH JOHNSTONE (BRITISH 1915-2010)
*BEAUTIFUL WORLD*
Oil on board
Signed with initials (lower left)
120.5 x 88.5cm (47¼ x 34¾ in.)

Provenance:
Acquired directly from the artist's studio in Benidorm *circa* 1979-82

£3,000-5,000

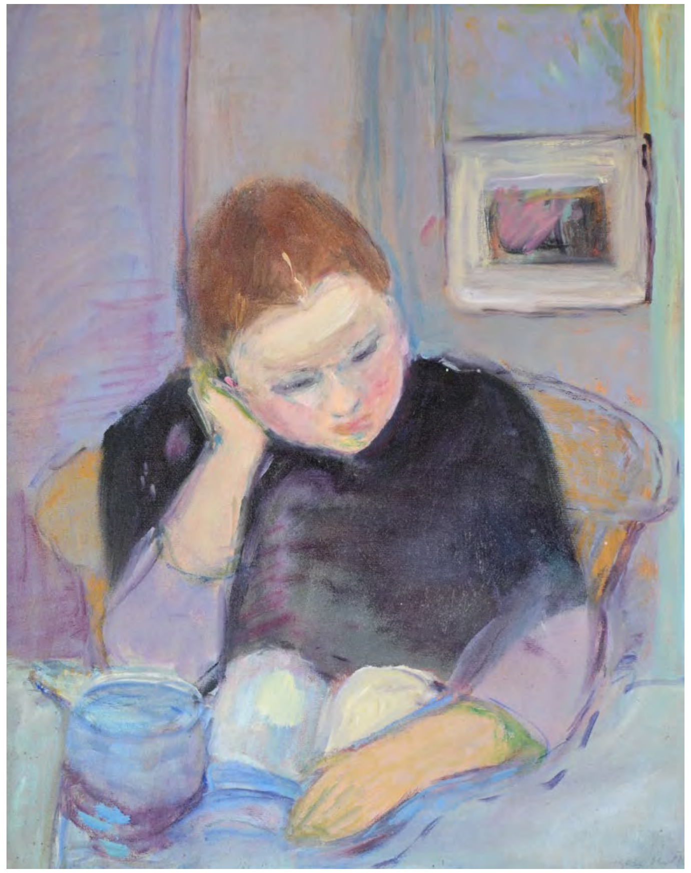


163

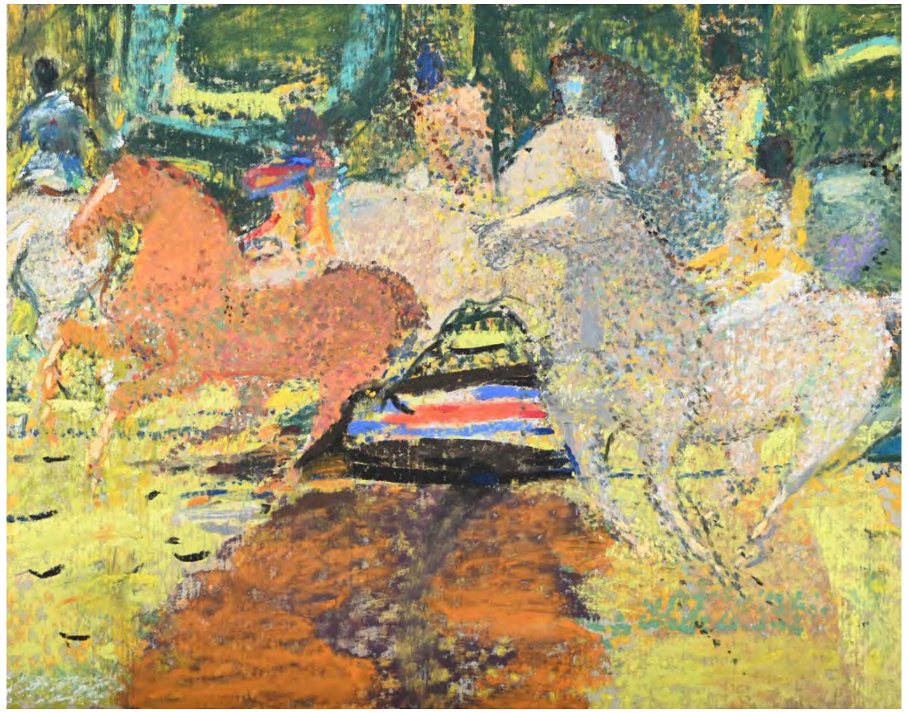
164 λ
ROSE HILTON (BRITISH 1931-2019)
*PORTRAIT OF ASTER GUINNESS, AGED 13*
Oil on canvas-board
Signed (lower right); further signed, titled and dated *1997* (verso)
49 x 39cm (19¼ x 15¼ in.)

The present work depicts Cornish-based artist Aster Guinness (b. 1984).

£1,200-1,800



164



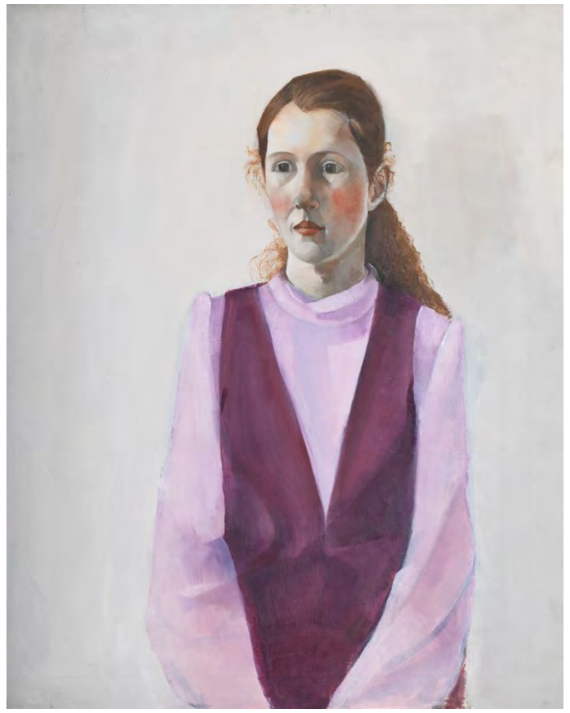
165

165 λ
SIR ROBIN PHILIPSON (BRITISH 1916-1992)
*HORSEMEN*
Pastel
23 x 28cm (9 x 11 in.)

Executed in 1985.

Provenance:
Bruton Gallery, Somerset
Private Collection (acquired from the above in June 1986)

£600-800

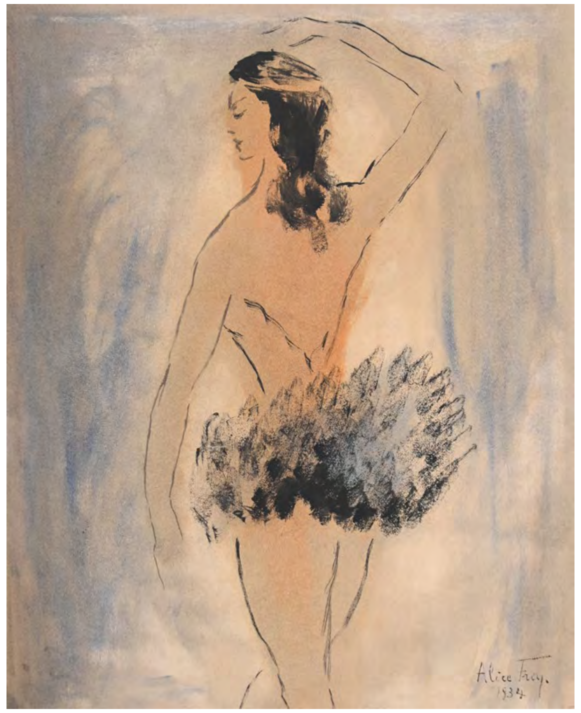


166

166 λ
EUAN HENG (SCOTTISH B. 1945)
*SEATED FIGURE IN PURPLE*
Oil on canvas
Signed twice and inscribed with artist's address (verso)
76 x 61cm (29¾ x 24 in.)

Provenance:
Sale, Lyon & Turnbull, Edinburgh, 16 August 2018, 181

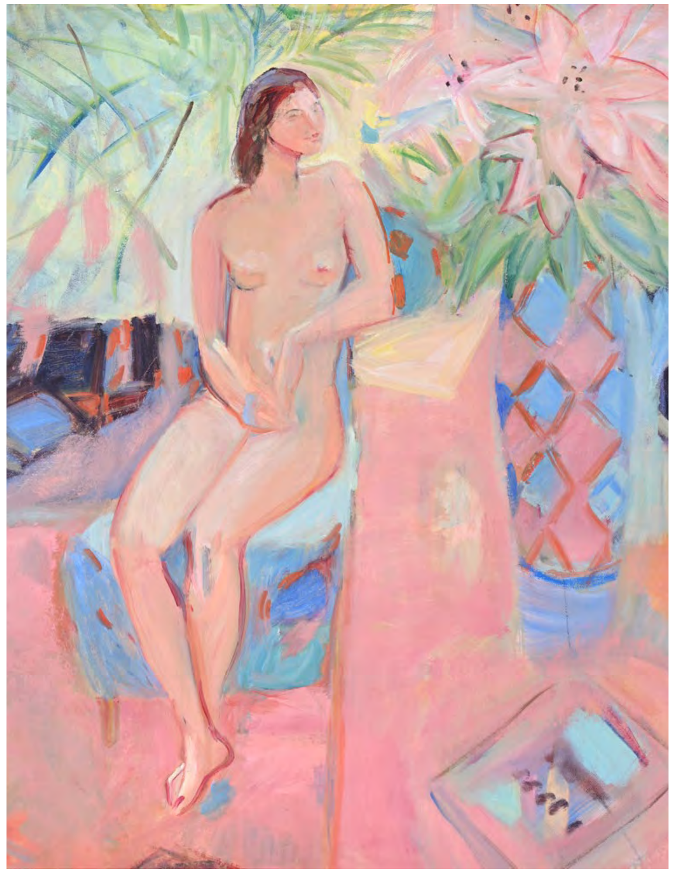
£700-1,000



167

167 λ
ALICE FREY (BRITISH 1895-1981)
*STUDY OF A BALLERINA*
Ink, watercolour and wash
Signed and dated *1934* (lower right)
32 x 25.5cm (12½ x 10 in.)

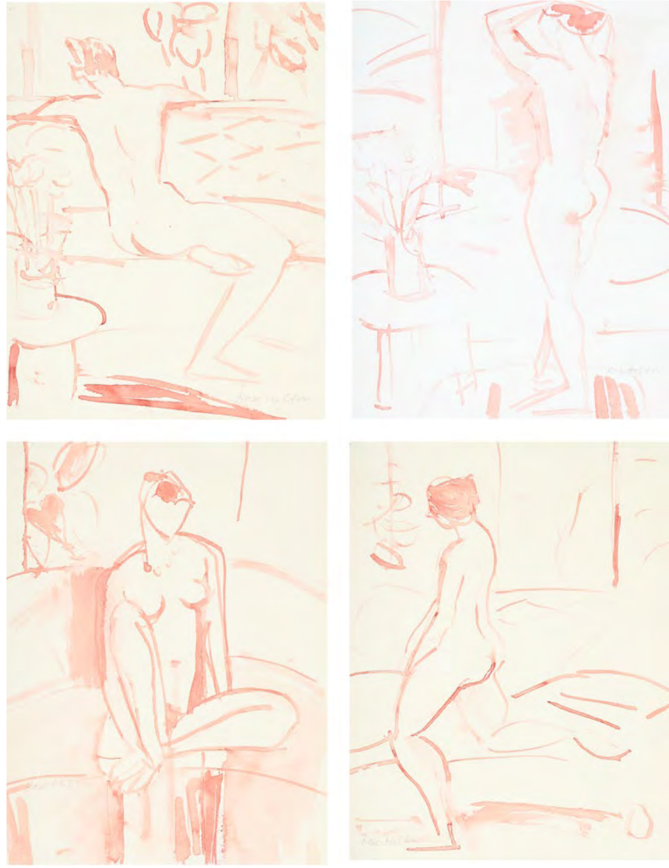
£600-800



168

168 λ
ROSE HILTON (BRITISH 1931-2019)
*THE LILIES*
Oil on canvas-board
Signed and titled (verso)
62 x 50.5cm (24¼ x 19¾ in.)

£2,000-3,000



169

169 λ
ROSE HILTON (BRITISH 1931-2019)
*FOUR STUDIES OF VAL*
Brush and ink on paper
All signed in pencil (lower left or right)
Each 28.5 x 22cm (11 x 8½ in.) (4)

£1,000-1,500

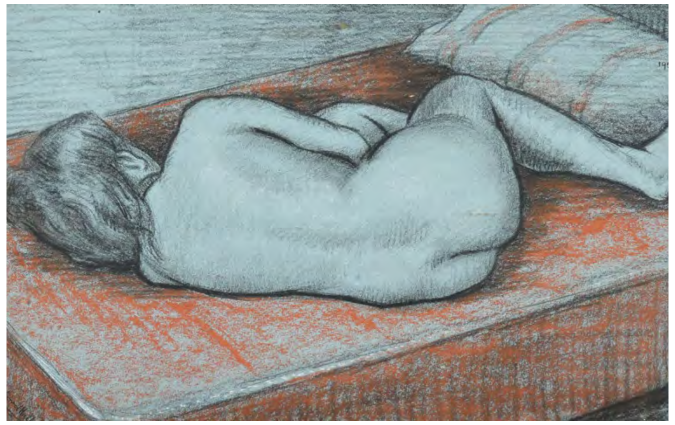
170 λ
CLIFFORD HALL (BRITISH 1904-1973)
*GIRL RESTING*
Pastel and charcoal
Signed (lower left) and dated *1959* (upper right)
23.5 x 37.5cm (9¼ x 14¾ in.)

Provenance:
The Estate of a deceased Gentleman

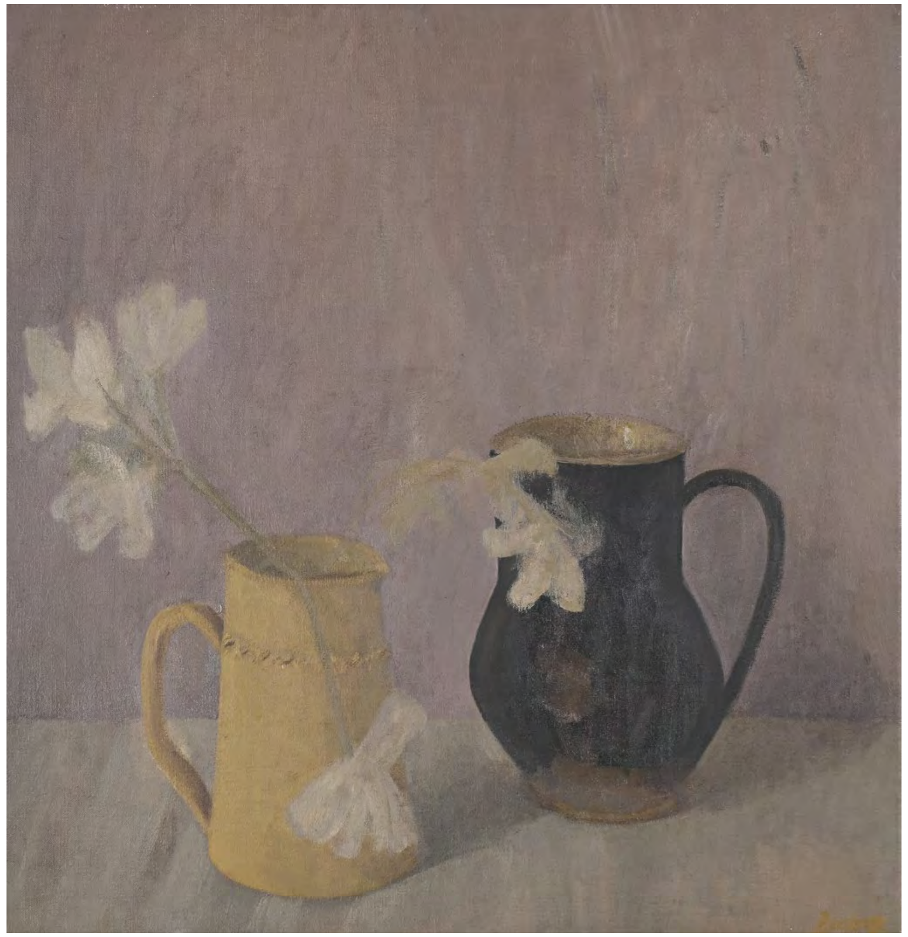
Exhibited:
London, Leicester Galleries, *Exhibition of Works by Artists of Fame and Promise*, July-August 1960 (purchased by A.S. Gray Esq)
The present work is a study for Clifford Hall's *Nude with a Purple Cushion* painted in 1959.

We are grateful to Geraint Hall for his kind assistance in cataloguing this lot.

£300-500



170



171

**171 λ**

**HAIDEE BECKER (BRITISH B. 1950)**

*TWO JUGS AND WHITE ANENOMES*

Oil on canvas

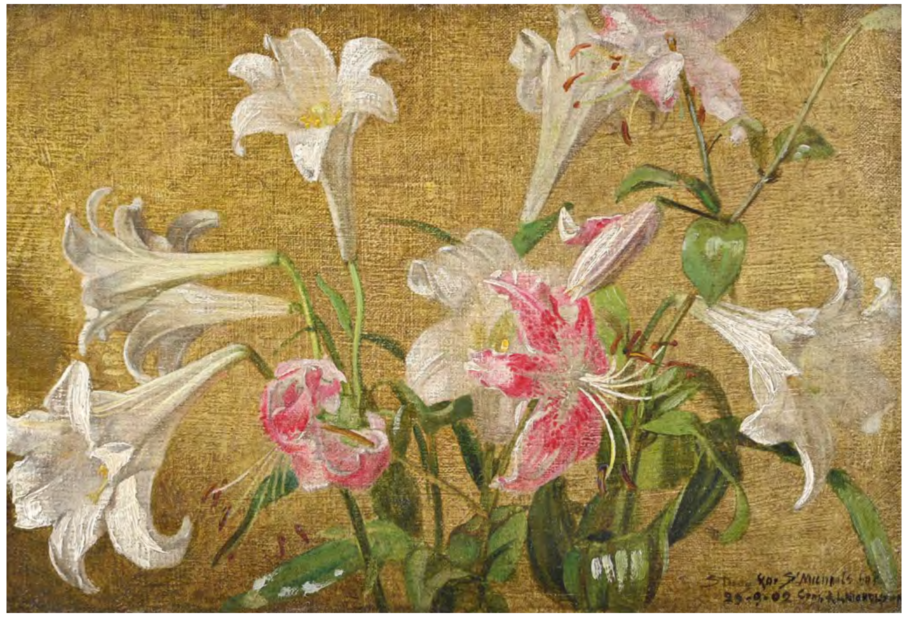
Signed, titled and dated *2005* (verso)

61 x 59cm (24 x 23 in.)

**Exhibited:**

London, Fine Arts Society, *Mixed Contemporary Show*, 2005

**£1,000-1,500**



172

**172 λ**

**FRANCIS OWEN SALISBURY (BRITISH 1874-1962)**

*LILIES, STUDY FOR ST. MICHAELS*

Titled and dated *29-9-02* (lower right)

30.5 x 45.5cm (12 x 17¾ in.)

**Provenance:**

The estate of the artist and by descent until 2012
Private collection, UK
Sale, Chiswick Auctions, London, 29 October 2019, lot 267
Acquired from the above by the present owner

The inscription and date suggests that this study of lilies relates to the artist's first stained glass window which he designed for St. Michael and All Angels Church, Southampton for which he designed the east window depicting Christ flanked by the archangels Michael and Gabriel. The Church was designed by Edward Prioleau Warren. The foundation stone was laid in 1897 and it was completed in 1910.

**£600-800**

**173 λ**

**BEN LEVENE (BRITISH 1938-2010)**

*DRIED FLOWER, STILL LIFE*

Oil on board

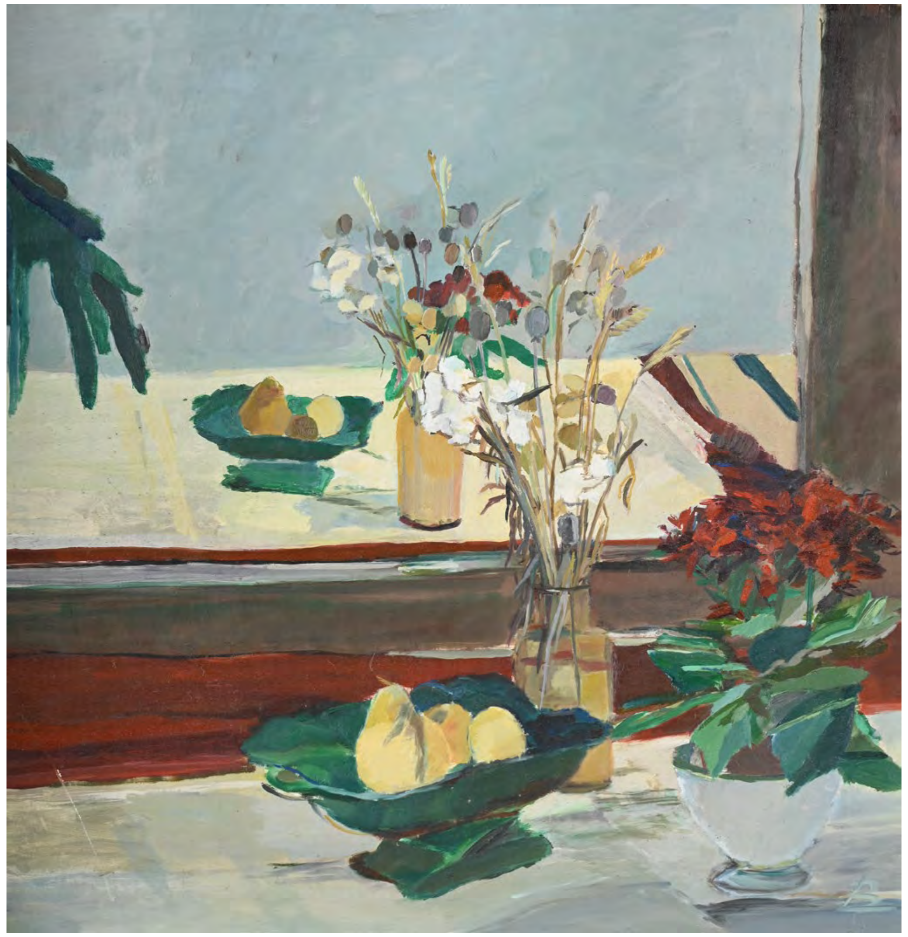
Signed and inscribed with artist's address (verso)

61 x 61cm (24 x 24 in.)

**Provenance:**

The Ogle Gallery, Cheltenham

**£1,500-2,000**



173

**174**

**VICTOR NIKOLAYEVICH CHAUS (UKRAINIAN 1940-2019)**

*STILL LIFE WITH THE SAMOVAR*

Oil on canvas

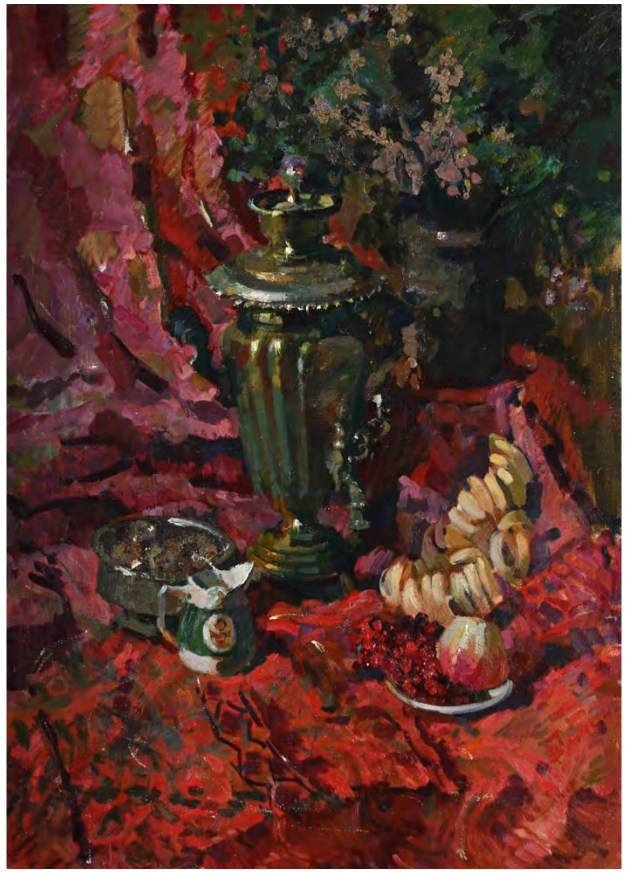
99 x 71cm (38¾ x 27¾ in.)

Painted in 1992.

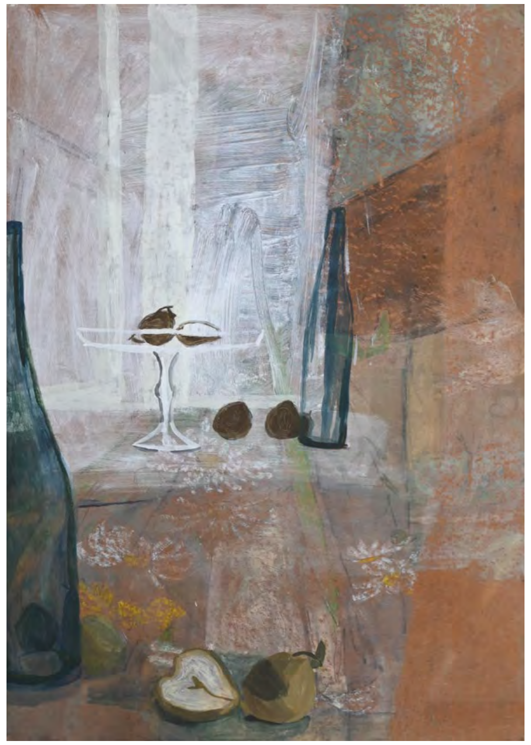
**Provenance:**

Roy Miles Gallery, London

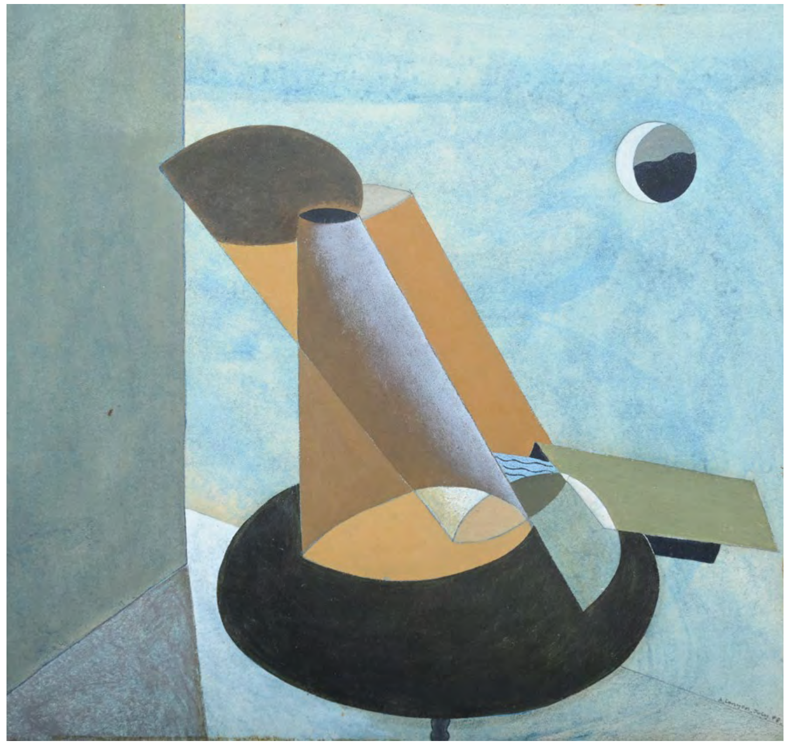
**£600-800**



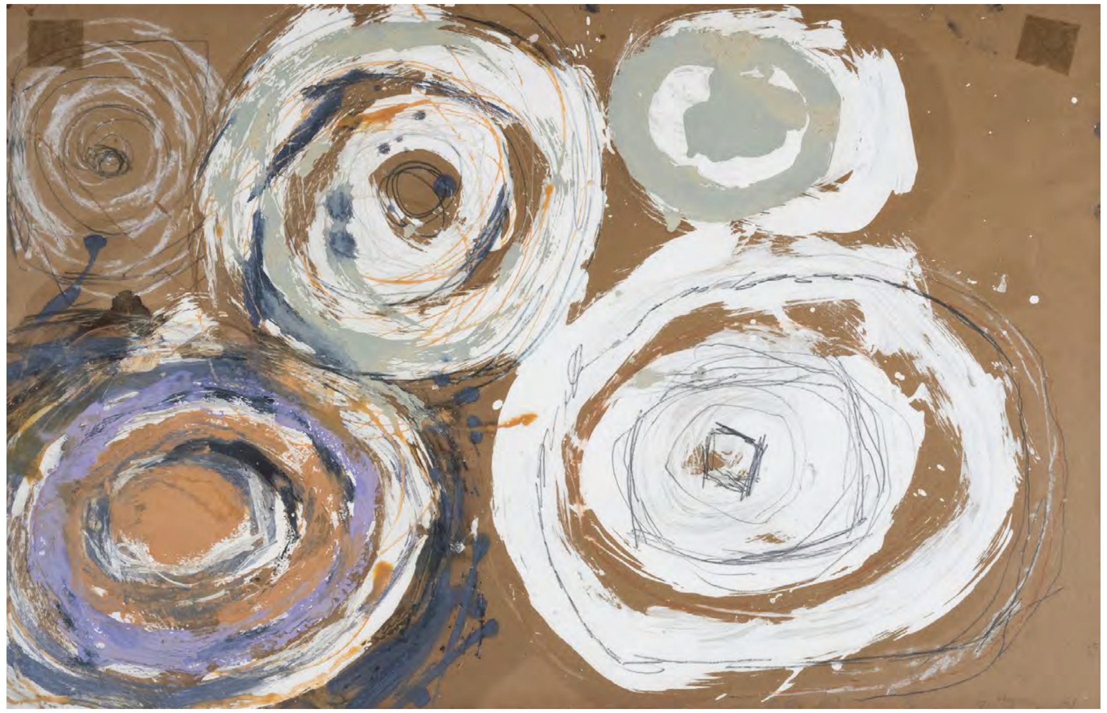
174



175



176



177

175 λ
KATE NICHOLSON (BRITISH 1929-2019)
*STILL LIFE (REFLECTION)*
Oil on board
Signed, titled and dated *St. Ives 1958* (to backboard)
76 x 53.5cm (29¾ x 21 in.)

£1,000-1,500

176 λ
ANDREW LANYON (BRITISH B. 1947)
*THE ILL MENU*
Ink and watercolour
Signed, titled and dated *1978* (to artist's label verso)
17.5 x 18.5cm (6¾ x 7¼ in.)

£400-600

177 λ
GILLIAN AYRES (BRITISH 1930-2018)
*UNTITLED*
Oil and pencil
Signed and dated *61* (lower right)
50 x 75cm (19½ x 29½ in.)

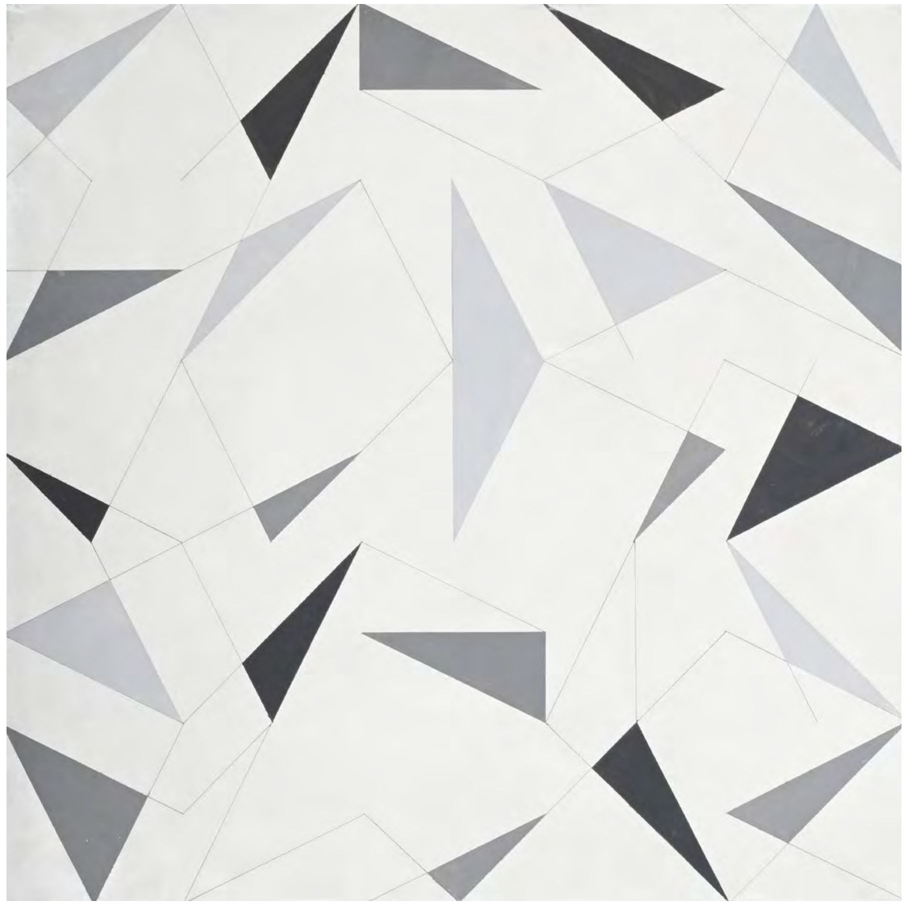
£1,500-2,000

178 λ
MICHAEL CANNEY (BRITISH 1923-1999)
*UNTITLED (COMPOSITION WITH GREY TRIANGLES)*
Pencil and alkyd on board
59.5 x 59.5cm (23¼ x 23¼ in.)

Provenance:
The Artist's Estate
Sale, Christie's, South Kensington, 11 July 2013, lot 308
Acquired from the above by the present owner

Exhibited:
London, The Fine Art Society, *Michael Canney*, 2007, no.9

£3,000-5,000

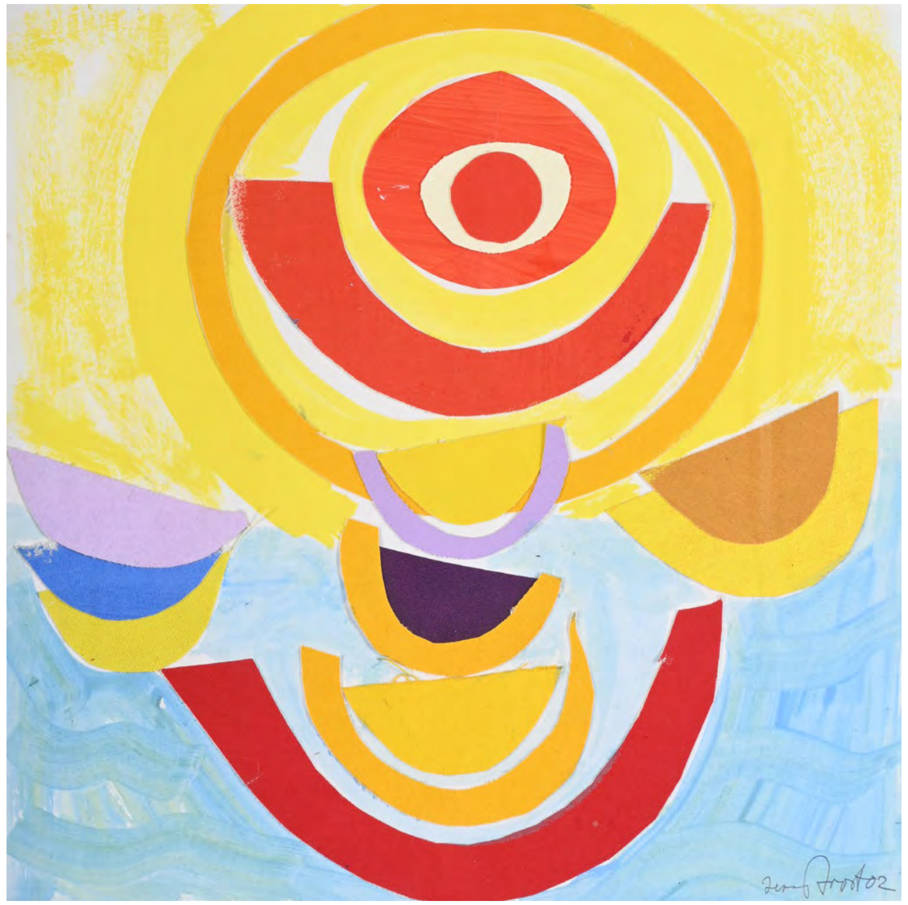


178

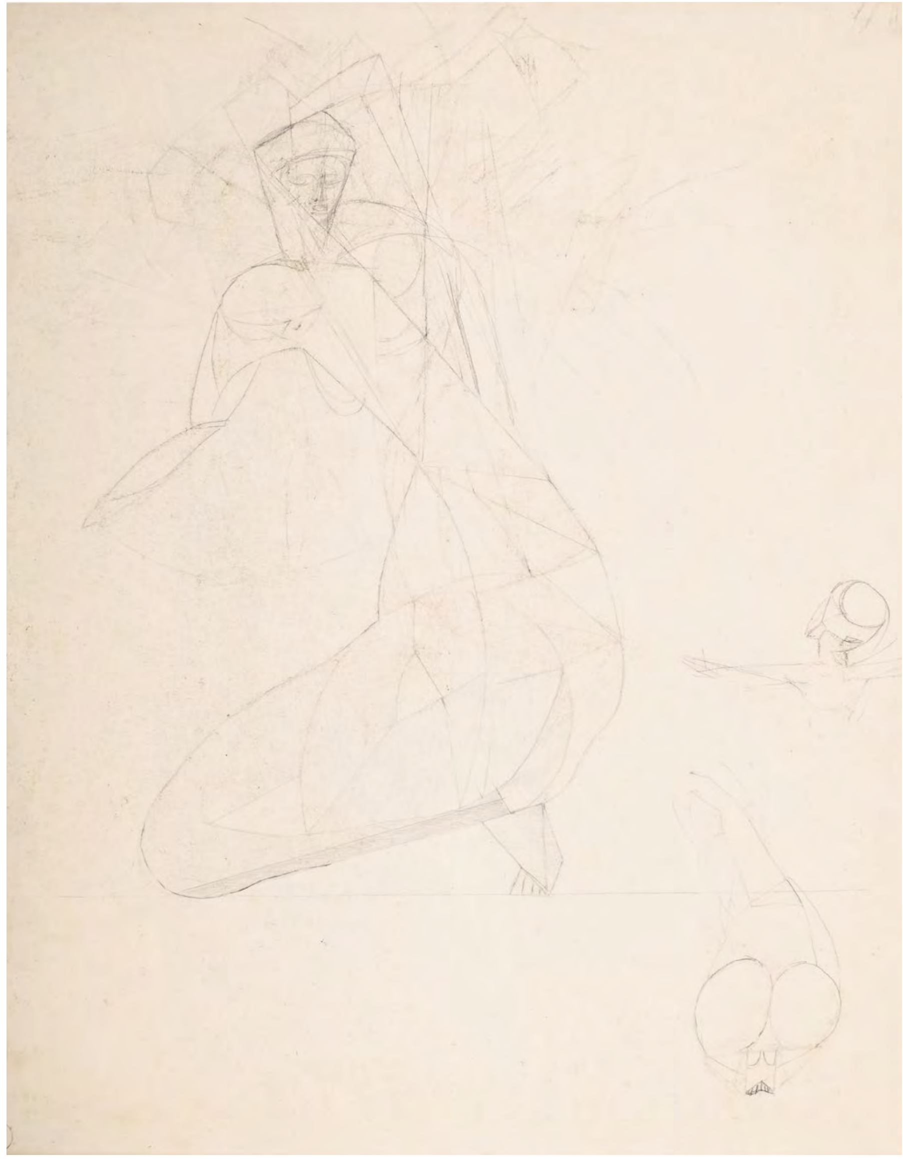
179 λ
TERRY FROST (BRITISH 1915-2003)
*SUDDEN IMPLUSE*
Mixed media and collage
Signed and dated *02* (lower right)
38 x 37.5cm (14¾ x 14¾ in.)

Provenance:
Temple Gallery, Birmingham

£2,000-3,000



179



180

## 180

NAUM GABO (AMERICAN/RUSSIAN 1890-1977)
*PREPARATORY SKETCHES FOR 'CONSTRUCTED TORSO'*
Pencil
Inscribed *D92 Study for a Kneeling Figure/ D92A Two Kneeling Figure Studies* to lower edge (verso)
50 x 39cm (19½ x 15¼ in.)

With study of two kneeling figures (verso).

Executed *circa* 1916.

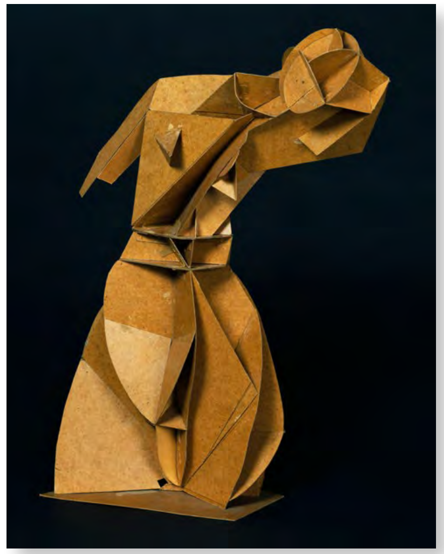


Fig. 1 | Model for 'Constructed Torso', 1917, reassembled 1981, Naum Gabo.
The Work of Naum Gabo (copyright symbol) Nina & Graham Williams/Tate, London 2023

Provenance:
The Estate of the Artist
Annely Juda Fine Art, London
Private Collection, Munich
Daxer & Marschall, Munich

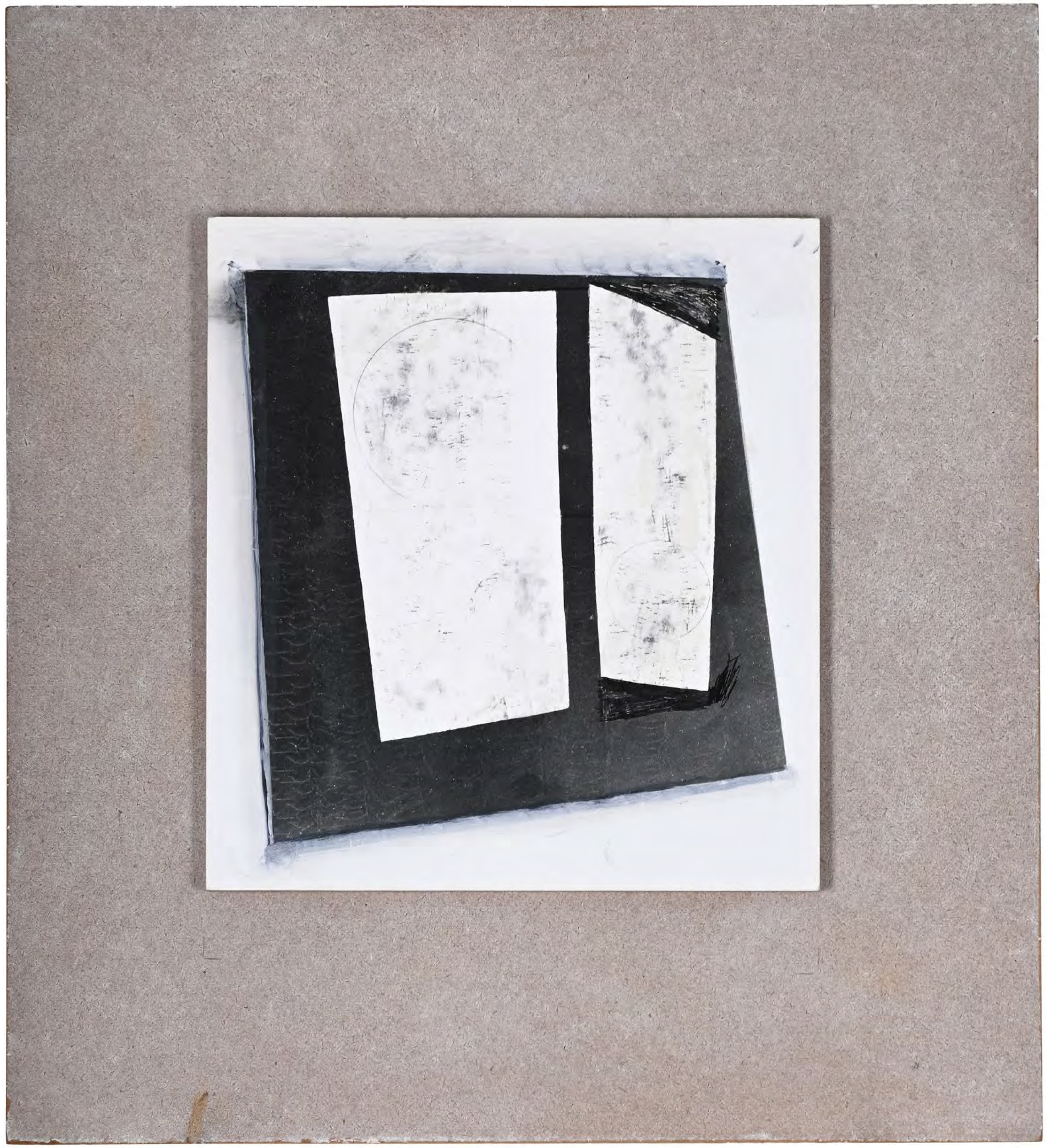
Literature:
Martin Hammer and Christina Lodder, *Constructing Modernity: The Art and Career of Naum Gabo*, New Haven & London, 2000, p. 40 figs. 21 and 23

Following the outbreak of the First World War, Naum Gabo and his younger brother Alexei were forced to flee Germany, spending the war years in exile in Norway. During this time, Gabo began to define his artistic identity, exploring sculptural concepts alongside his interests in engineering and mathematics. He created a series of preliminary pencil studies for Constructed Torso, one of which is presented here. This study reveals the artist's process as he experimented with different positions for the head and arms of the kneeling figure.

Gabo constructed his sculptures using metal segments, incorporating vertical figuration with lines and flat planes. The final version of Constructed Torso was produced in metal plate, measured 137cm in height, and was purchased by the Russian state in 1920. Unfortunately, this original construction is now believed to be lost. However, two cardboard models have been preserved-one at the *Berlinische Galerie* and the other at *Tate* (fig. 1).

In 1920, Gabo returned to Russia, where he and his elder brother, Antoine Pevsner, published The Realistic Manifesto. This manifesto outlined the principles of Constructivism, emphasizing the significance of space and time while rejecting traditional artistic elements such as colour, volume, and line. Gabo and Pevsner argued that art should not merely represent life but be an integral part of it.

£5,000-7,000



181

## 181 λ

BEN NICHOLSON (BRITISH 1894-1982)
*RONCO*
Mixed media on board laid to artist's prepared board
Signed, titled and dated *1979* (verso)
55.5 x 50cm (21¾ x 19½ in.)

In July 1957 Nicholson married Felictas Vogler and in 1958 they left St Ives for Ascona in Switzerland, renting a house overlooking Lake Maggiore at Ronco. Nicholson naturally joined the local golf club but also started to make reliefs again which he continued to do throughout the 1960s. Settling in Switzerland, Nicholson helped to design the house that the couple were to build just outside Brissago with beautiful views across the Lake.

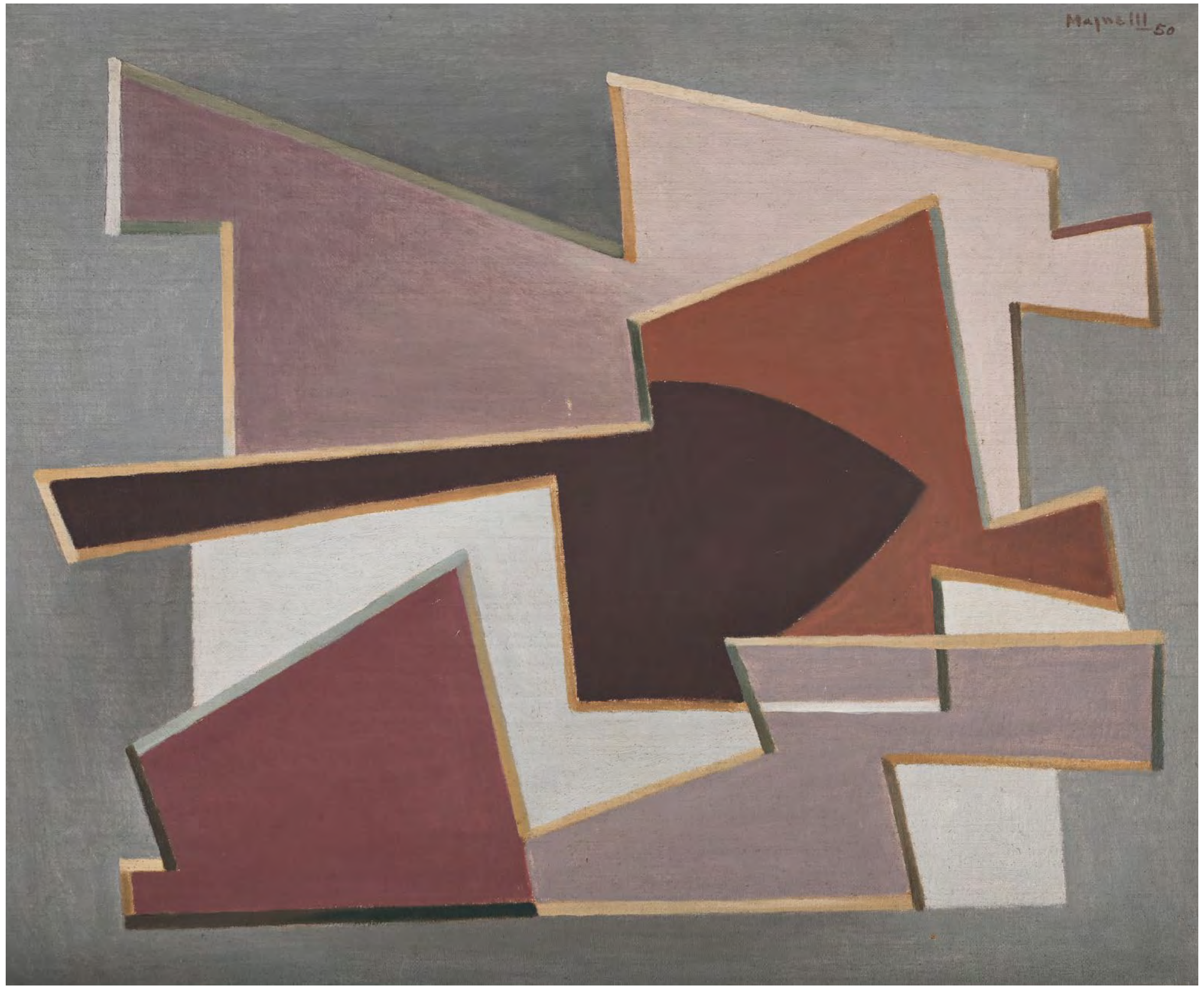
£6,000-10,000

# ALBERTO MAGNELLI (ITALIAN 1888-1971) | LOTS 182-184

In 1931, Alberto Magnelli visited the Carrara quarries. He was immediately inspired by the monumental rock formations and developed a series titled Pierres. Lot 183 and Lot 184, both dated 1933, illustrate outstanding examples from this series. The works present abstracted rock formations composed of simplified, overlapping shapes, arranged in a seemingly precarious balance, leaving the viewer uncertain as to whether the structure might topple or fall. This in turn creates great tension and dynamism pulsating through the works. Magnelli's use of thick black outlines and blocks of bold colour enhances the sculptural quality of the forms, reminiscent of a technique employed by Henri Matisse. The buildup of white pigment further evokes the natural texture of stone.

Born in Florence in 1888, Magnelli was the son of a wealthy textile trader. In 1914, he travelled to Paris to acquire artworks for his uncle's collection, including pieces by Pablo Picasso, Alexander Archipenko, and Juan Gris. Deeply influenced by the Cubist movement, Magnelli established connections with artists such as Fernand Léger, Piet Mondrian, and Wassily Kandinsky.

During World War II, Magnelli spent most of his time in Grasse, Provence, where he worked alongside Sonia Delaunay and Jean Arp. Due to material shortages, he primarily focused on collage during this period. After the war, he returned to Paris, fully embracing abstraction in his work. Voix en Silence (1950) exemplifies his signature geometric compositions, where precisely arranged angular lines interlock seamlessly, evoking the structured movement of a puzzle or a game of Tetris. The contrast between linear and curved forms generates a sense of dynamic energy radiating from the centre of the canvas. The composition is enriched by gradients of purple, blue, brown, and grey, creating a contemplative and subdued colour palette.

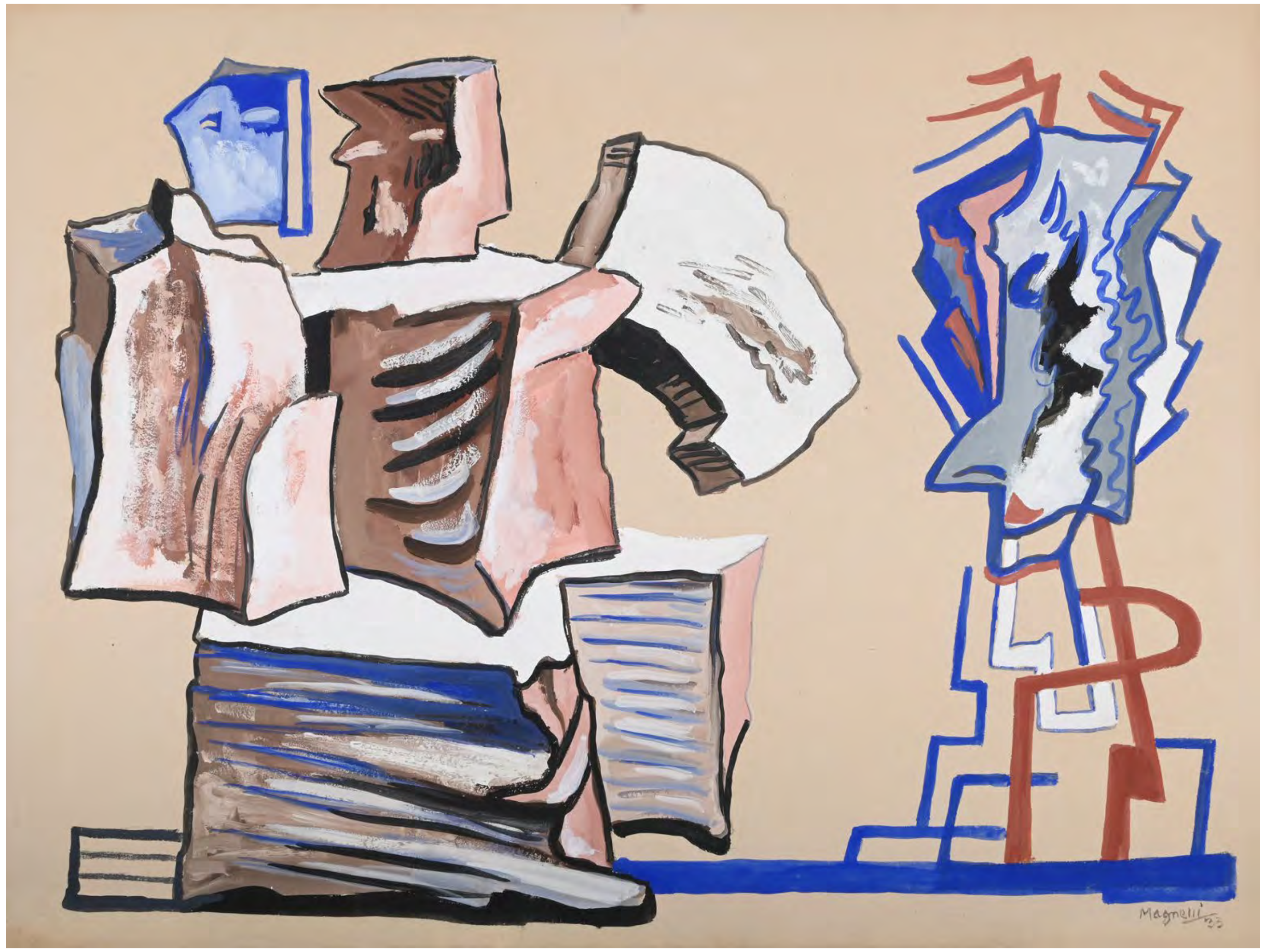


182

**182 λ**
**ALBERTO MAGNELLI (ITALIAN 1888-1971)**
*VOIX EN SILENCE*
Oil on canvas
Signed and dated *50* (upper right); further signed, titled, inscribed and dated *Paris 50* (verso)
60 x 73cm (23½ x 28½ in.)

**Provenance:**
Private Collection, France, gifted by the artist
Thence by descent to the present owner

**£20,000-30,000**



183

183 λ

ALBERTO MAGNELLI (ITALIAN 1888-1971)

*ABSTRACT COMPOSITION*

Oil and gouache on paper

Signed and dated *33* (lower right)

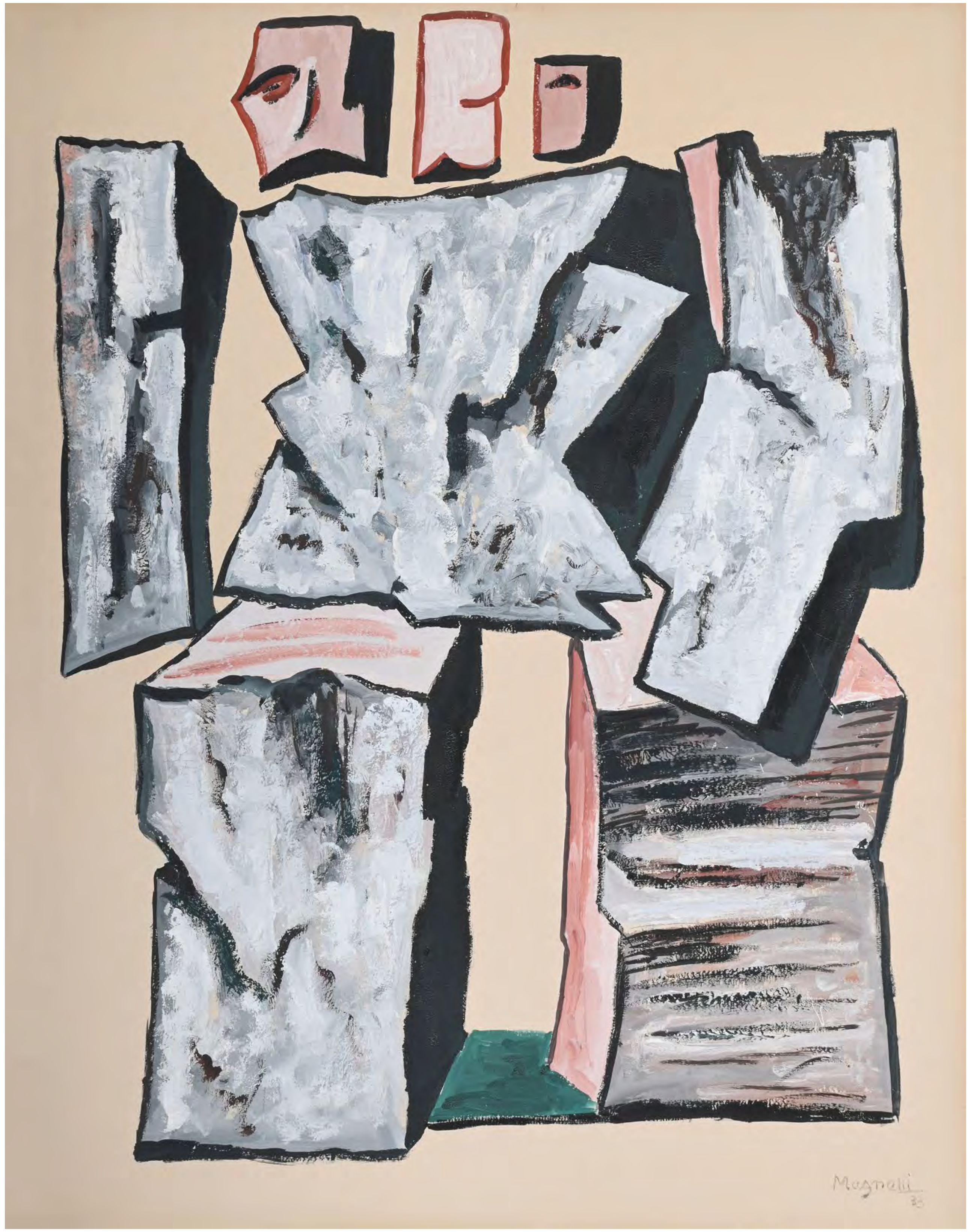
47 x 62cm (18½ x 24¼ in.)

Provenance:

Private Collection, France, gifted by the artist

Thence by descent to the present owner

£7,000-10,000



184

184 λ

ALBERTO MAGNELLI (ITALIAN 1888-1971)

*ABSTRACT COMPOSITION*

Oil and gouache on paper

Signed and dated *33* (lower right)

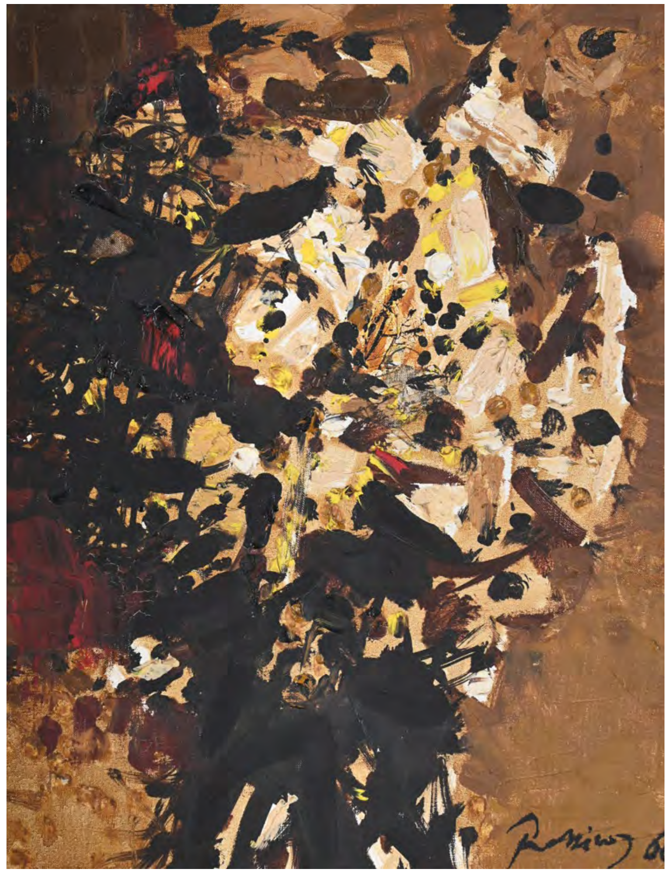
64.5 x 50cm (25¼ x 19½ in.)

Provenance:

Private Collection, France, gifted by the artist

Thence by descent to the present owner

£7,000-10,000

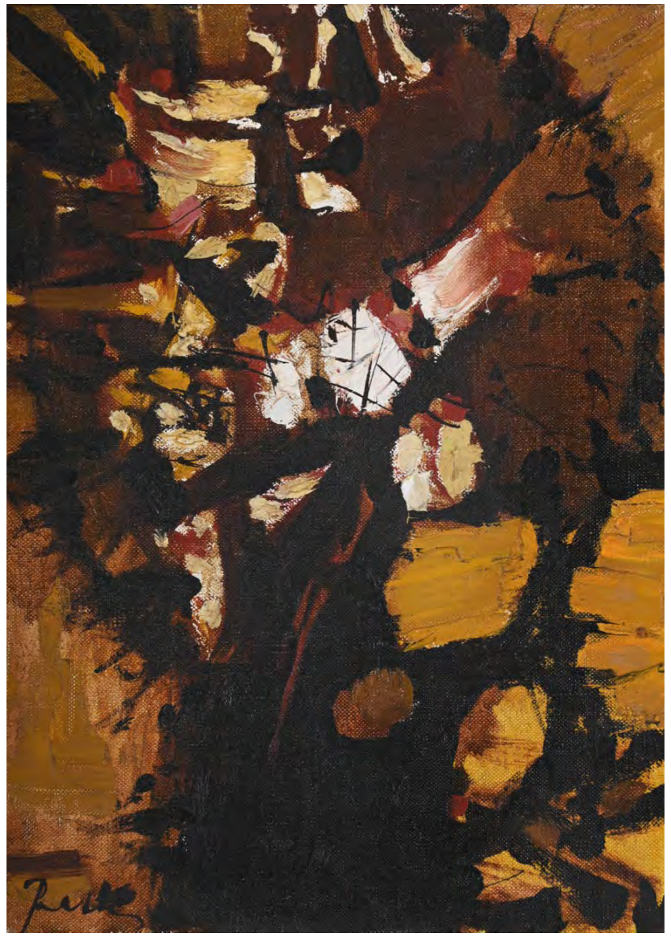


185

185 λ
MARIO PRASSINOS (FRENCH 1916-1985)
*BOUQUET*
Oil on canvas
Signed and dated *60* (lower right); titled, inscribed *Paris* and dated *Avril 60* (verso)
35.5 x 27cm (13¾ x 10½ in.)

Provenance:
Private Collection, France, gifted by the artist
Thence by descent to the present owner

£2,000-3,000

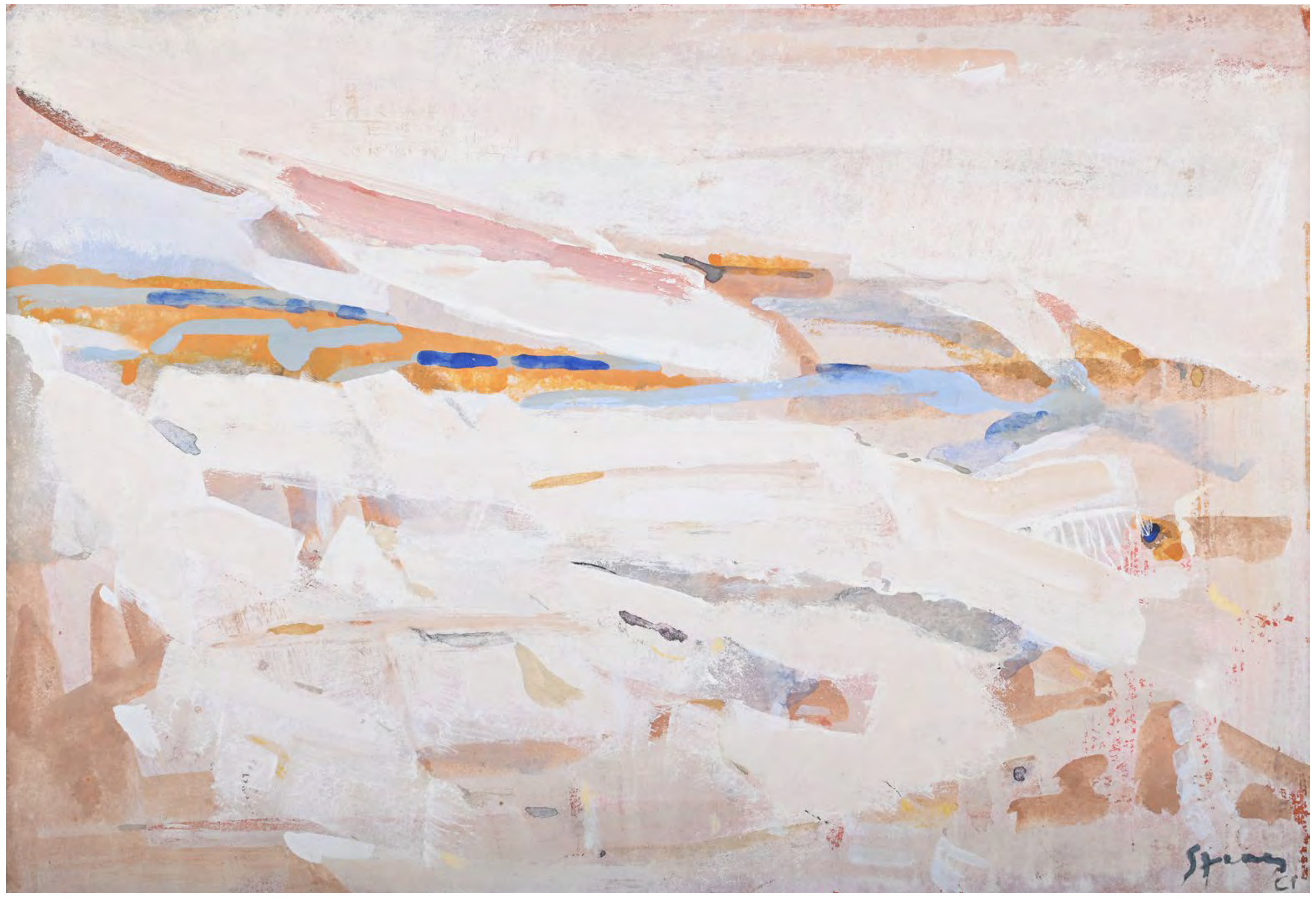


186

186 λ
MARIO PRASSINOS (FRENCH 1916-1985)
*UNTITLED*
Oil on canvas
Signed (lower left); inscribed and dated *Aout 60 EYC* (verso)
33 x 24cm (12 x 9¼ in.)

Provenance:
Private Collection, France, gifted by the artist
Thence by descent to the present owner

£2,000-3,000



187

187 λ
ARPAD SZENES (HUNGARIAN 1897-1985)
*UNTITLED*
Gouache
Signed (lower right)
23.5 x 35cm (9¼ x 13¾ in.)

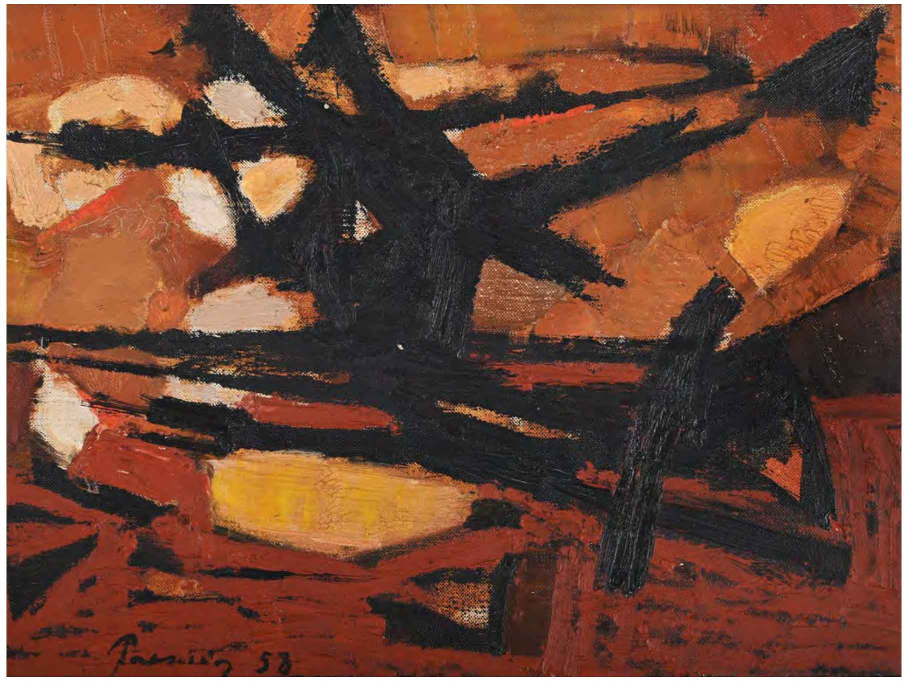
Provenance:
Galerie Jeanne Bucher, Paris
Avant Garde Ltd., Johannesburg

£3,000-5,000

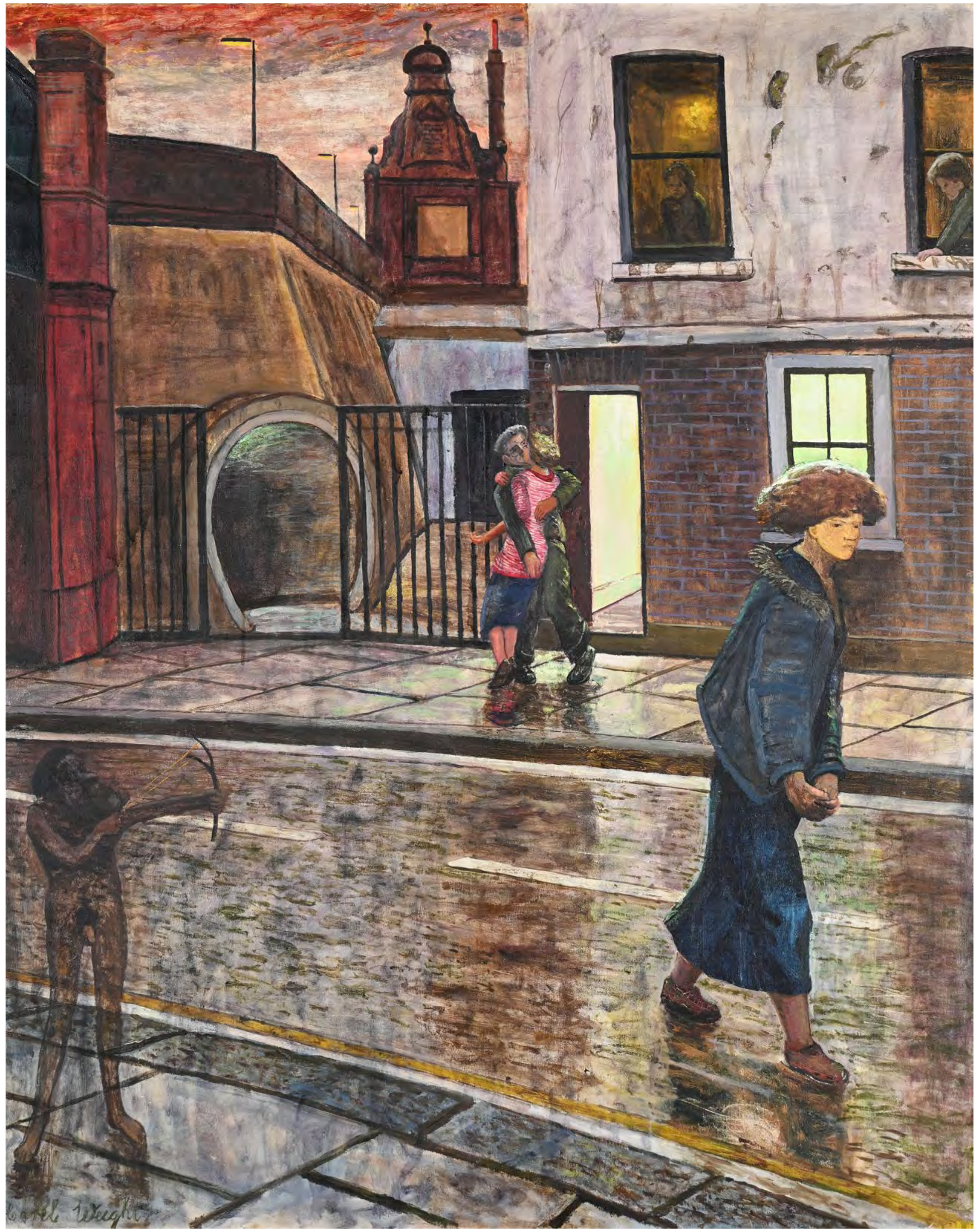
188 λ
MARIO PRASSINOS (FRENCH 1916-1985)
*UNTITLED*
Oil on canvas
Signed and dated *58* (lower left)
24 x 33cm (9¼ x 12 in.)

Provenance:
Private Collection, France, gifted by the artist
Thence by descent to the present owner

£2,000-3,000



188



189

189 λ

**CAREL WEIGHT (BRITISH 1908-1997)**
*THE SEVEN DEADLY SINS - ENVY*
Oil on canvas
Signed (lower left); further signed, titled and inscribed (to label verso)
127 x 101.5cm (50 x 39¾ in.)

Painted in 1979-80.

Provenance:
Sale, Sotheby's London, 3rd December 1998, lot 68
The estate of John Lippitt, Hampshire

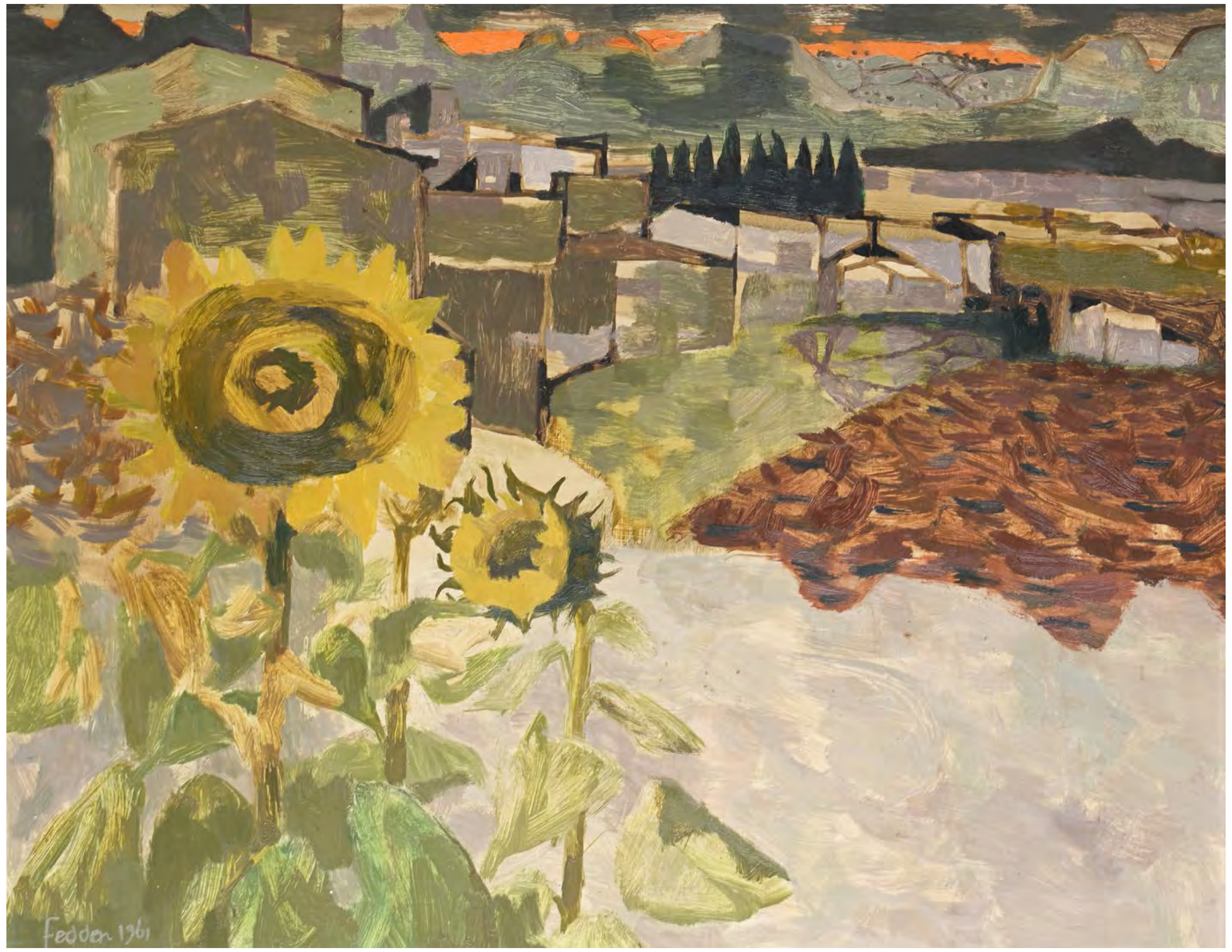
Exhibited:
London, Royal Academy, *Carel Weight R.A. Retrospective*, 1982, no. 97a, this exhibition travelled to York, City Art Gallery; Rochdale, Art Gallery; Penzance, Newlyn Art Gallery and Folkestone, New Metropole Art Centre

**£5,000-7,000**

# PROPERTY FROM THE COLLECTION OF THE LATE SANDY WILSON (1924-2014) | LOTS 190-197

Born in Sale, Cheshire in 1924, Sandy Wilson was educated at Harrow School and Oriel College, Oxford where he wrote revues for the Oxford University Experimental Theatre Club.

In 1953 he wrote *The Boy Friend*, a comic pastiche of 1920's musicals. It opened at the Player's Theatre Club in April the same year, before moving to the Wyndham's Theatre in the West End in January 1954 and ran for more than 5 years with over 2000 performances. A huge success, it quickly moved to New York and opened on Broadway in September 1954, staring Julie Andrews in her debut Broadway appearance. Wilson wrote a number of other West End musicals, including the sequel to *The Boy Friend*, titled *Divorce Me, Darling*! and *Valmouth*, however he will always be remembered for *The Boy Friend* and although he was not happy with the production, it was successfully adapted into a film, directed by Ken Russell and staring Twiggy in 1971.



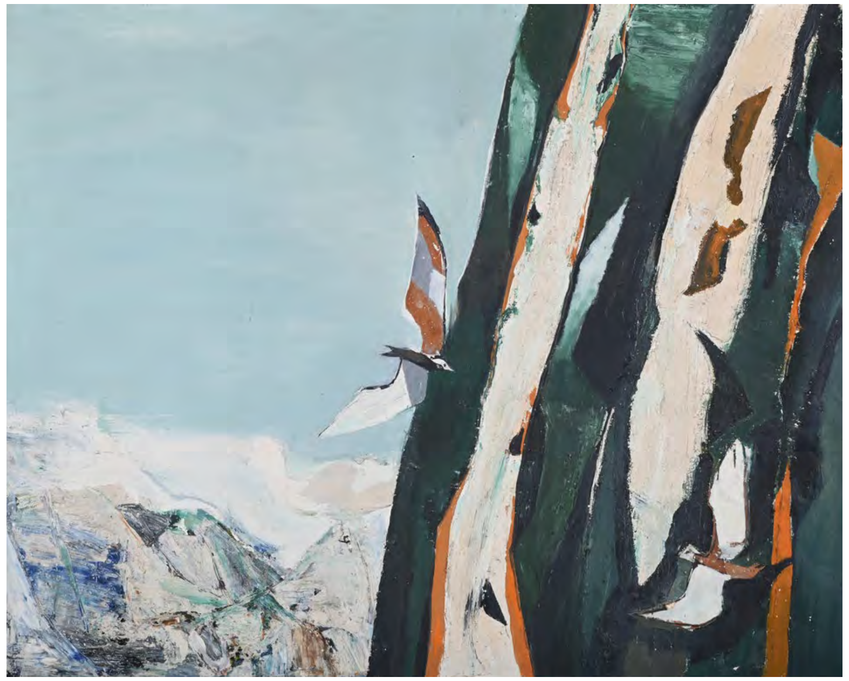
190

190 λ

**MARY FEDDEN (BRITISH 1915-2012)**
*SUNSET*
Oil on board
Signed and dated *1961* (lower left); further signed and titled (on a label attached verso)
61 x 76.5cm (24 x 30 in.)

Provenance:
Redfern Gallery, London
Acquired from the above by Sandy Wilson, 5th July 1962, and by descent

**£10,000-15,000**

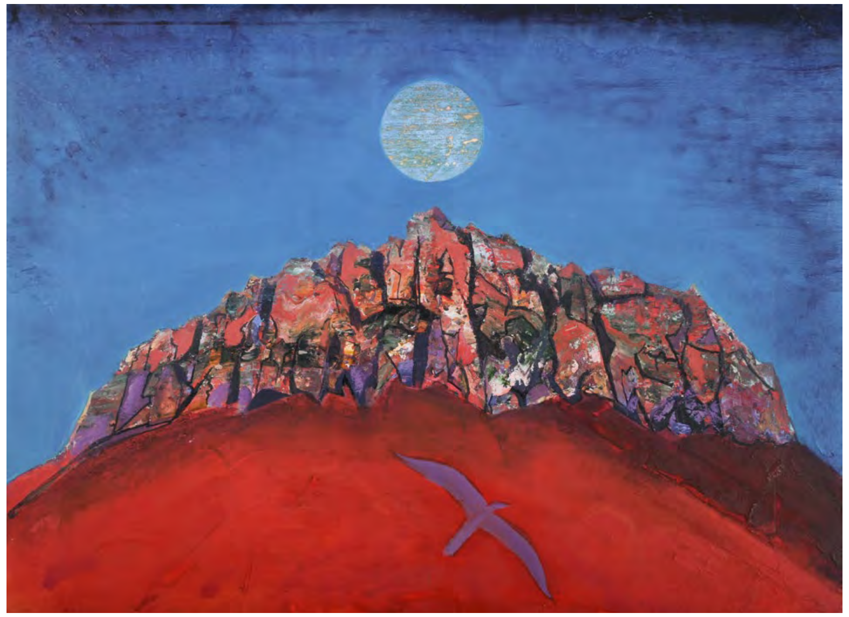


191

**191 λ**
KEITH GRANT (BRITISH 1930-2012)
*GULL AND CLIFF*
Oil on canvas
102 x 127cm (40 x 50 in.)

Provenance:
New Art Centre, London
Acquired from the above by Sandy Wilson, January 1963, and by descent

£800-1,200

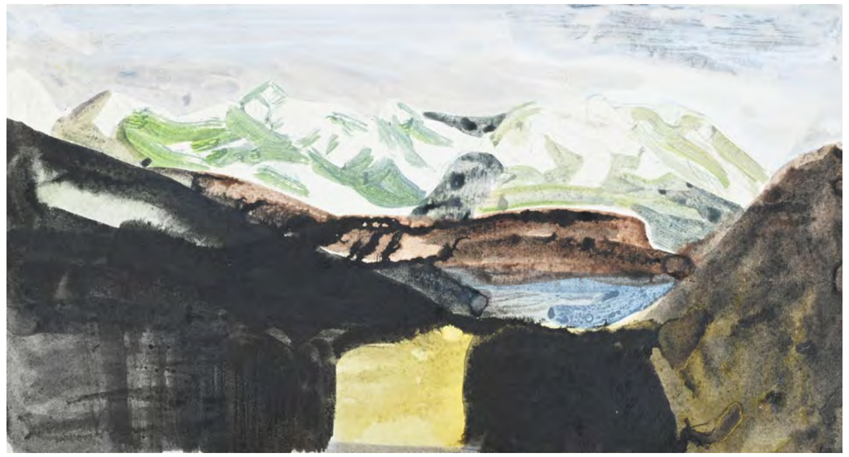


192

**192 λ**
KEITH GRANT (BRITISH 1930-2012)
*EOCK AND MOON, JUDEA, ISRAEL*
Acrylic on board
Indistinctly signed, titled and dated *88* (lower left); signed, titled and dated *88* (verso)
38.5 x 51cm (15 x 20 in.)

Provenance:
Crane Kalman Gallery, London
Acquired from the above by Sandy Wilson, 19th March 1990, and by descent

£300-500



193

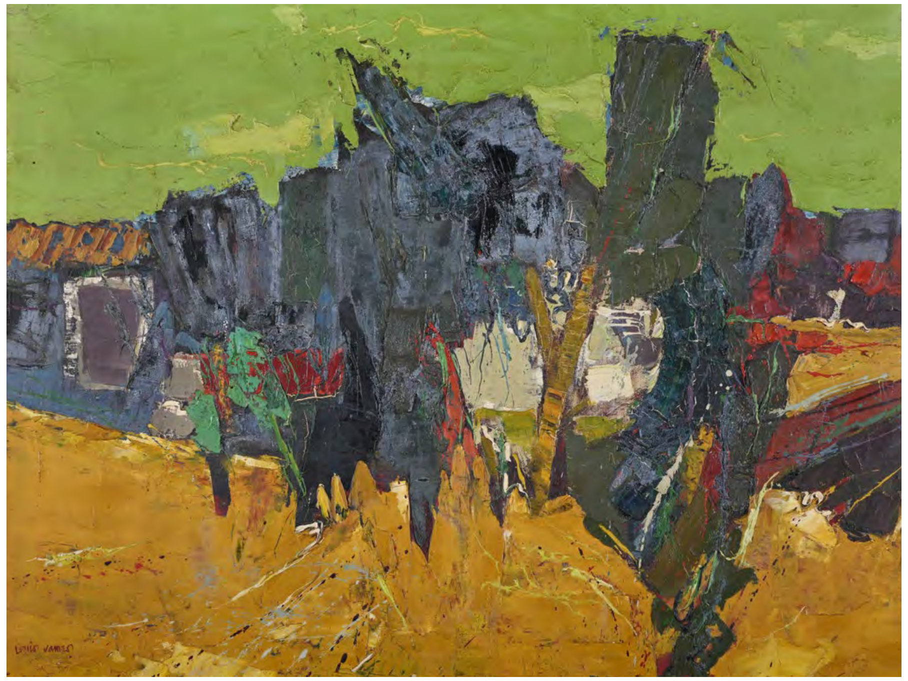
**193 λ**
KEITH GRANT (BRITISH 1930-2012)
*MOUNTAIN LANDSCAPE*
Watercolour
16 x 31cm (6¼ x 12 in.)

Provenance:
New Art Centre, London
Acquired from the above by Sandy Wilson, March 1964 and by descent

£200-300

**194 λ**
LOUIS JAMES (BRITISH 1920-1996)
*LANDSCAPE NEAR LORCA*
Oil on canvas
Signed (lower left); further signed and titled (to stretcher verso)
76 x 102cm (29¾ x 40 in.)

£1,000-1,500

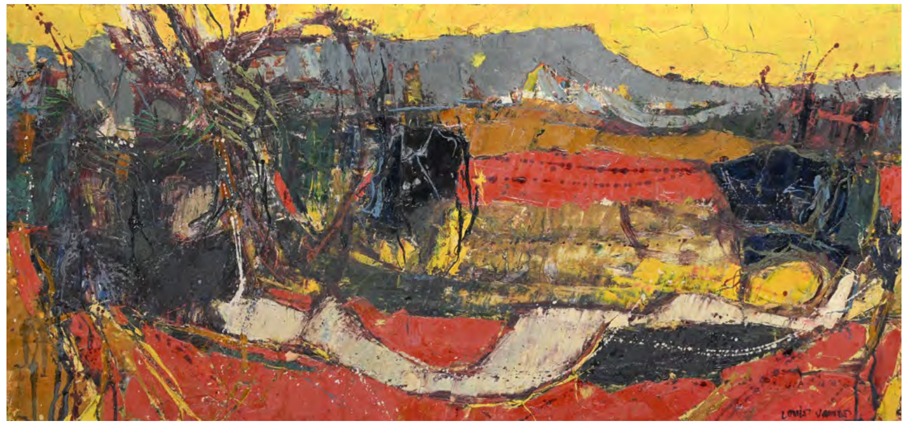


194

**195 λ**
LOUIS JAMES (BRITISH 1920-1996)
*VALENCIAN LANDSCAPE*
Oil on canvas
Signed (lower right); further signed and titled (verso)
35.5 x 76.5cm (13¾ x 30 in.)

Provenance:
Redfern Gallery, London
Acquired from the above by John Rose, 30th October 1957
Sandy Wilson and by descent

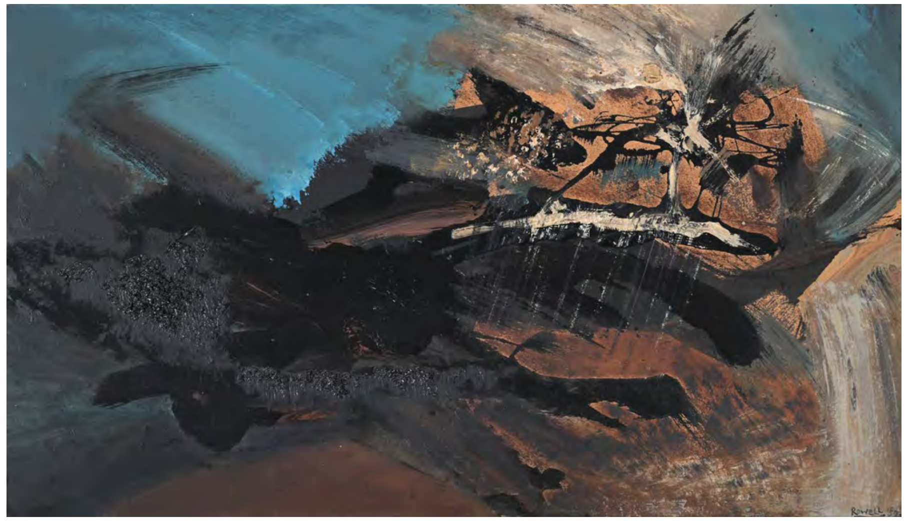
£400-600



195

**196 λ**
KENNETH ROWELL (BRITISH 1920-1999)
*TRANSIENT DARKNESS*
Oil and acrylic on board
Signed and dated *59* (lower right); further signed and titled (verso)
30 x 54cm (11¾ x 21¼ in.)

£600-800



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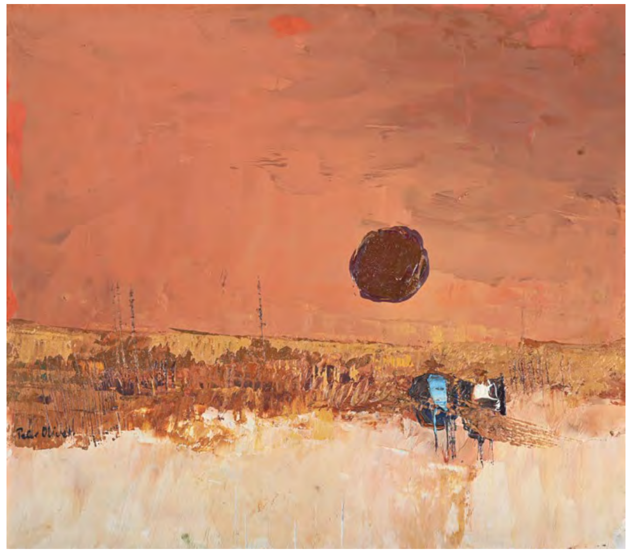

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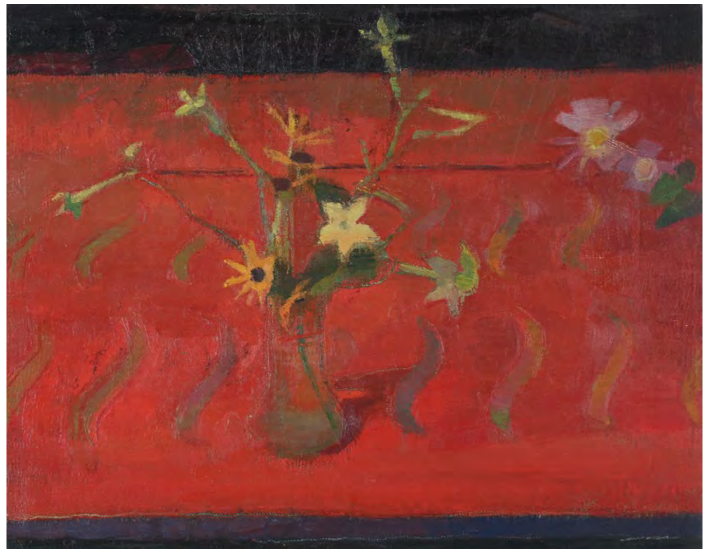


198

**197 λ**

PETER OLIVER (BRITISH 1927-2006)
*OCTOBER MARSHES*
Oil and sand on board
Signed (lower left)
40 x 45.5cm (15½ x 17¾ in.)

Provenance:
Redfern Gallery London
Acquired from the above by Sandy Wilson, 6th February 1963 and by descent

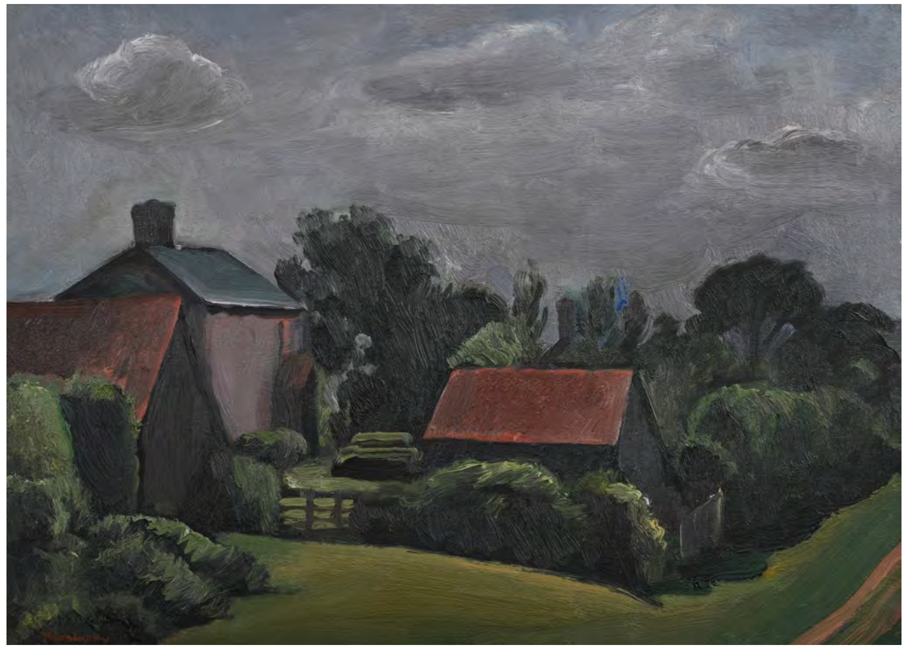
£600-800

**198 λ**

ROBERT ORGAN (BRITISH B. 1933)
*TOBACCO PLANTS IN A VASE*
Oil on canvas laid to board
Signed and dated *1983* (verso)
30 x 37cm (11¾ x 14½ in.)

Provenance:
Browse & Darby, London

£250-350



199

**199**

BERNARD MENINSKY (BRITISH 1891-1950)
*A HAMPSHIRE FARM*
Oil on canvas
Signed (lower left); further signed and dated *25* (to canvas overlap verso)
40 x 55cm (15½ x 21½ in.)

Provenance:
Sale, Christie's, London, 4 November 1998, lot 100
Sale, Mallams, Oxfordshire, 7 December 2022, lot 222

£2,000-3,000

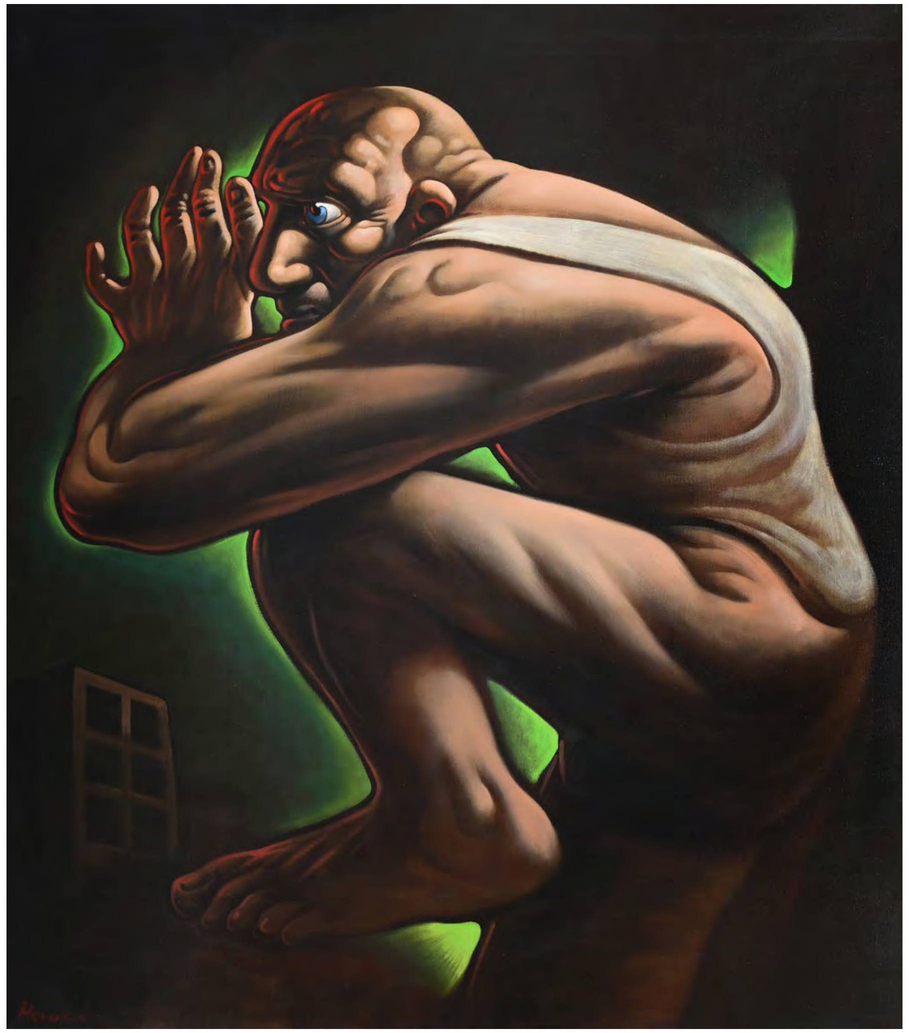
**200 λ**

PETER HOWSON (BRITISH B. 1958)
*PHEONIX*
Oil on canvas
Signed (lower left)
122.5 x 106.5cm (48 x 41¾ in.)

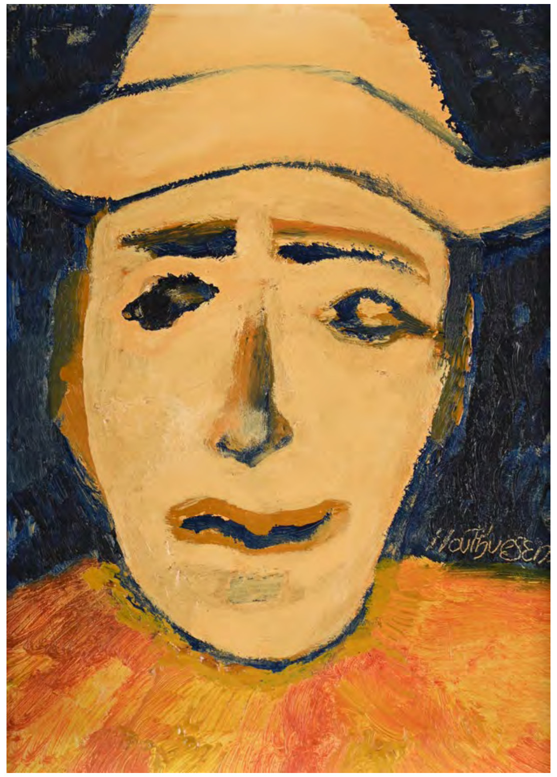
Painted in 2001.

Provenance:
Flowers East, London

£3,000-5,000



200



201

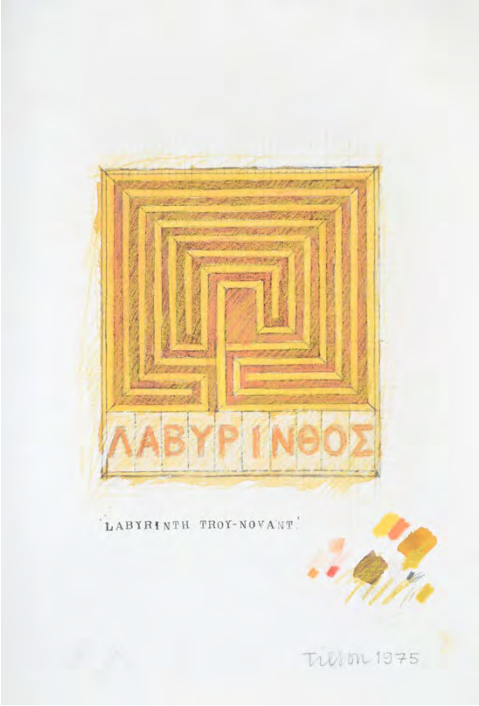
**201 λ**

ALBERT HOUTHUESEN (DUTCH/BRITISH 1903-1979)
*WHITE EYE*
Acrylic on board
Signed (lower right); further signed, titled and dated twice *Oct. 73* and variously inscribed (verso)
36 x 26cm (14 x 10 in.)

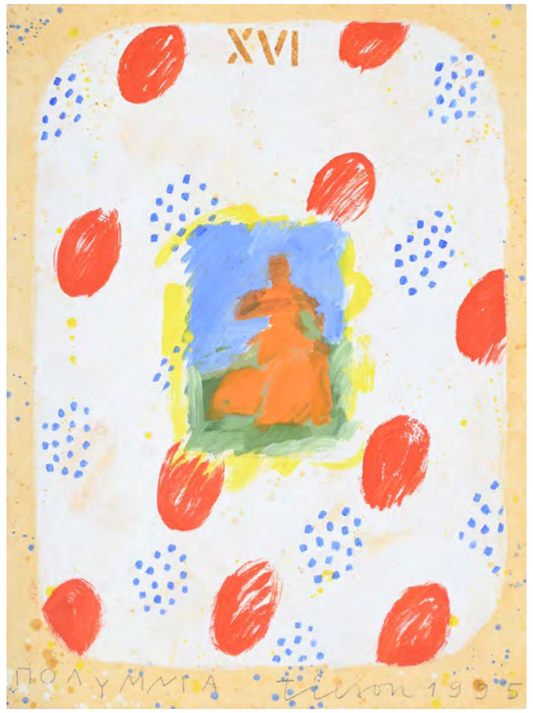
Provenance:
Sale, Sotheby's, London, 30 March 1983, lot 205

£400-600

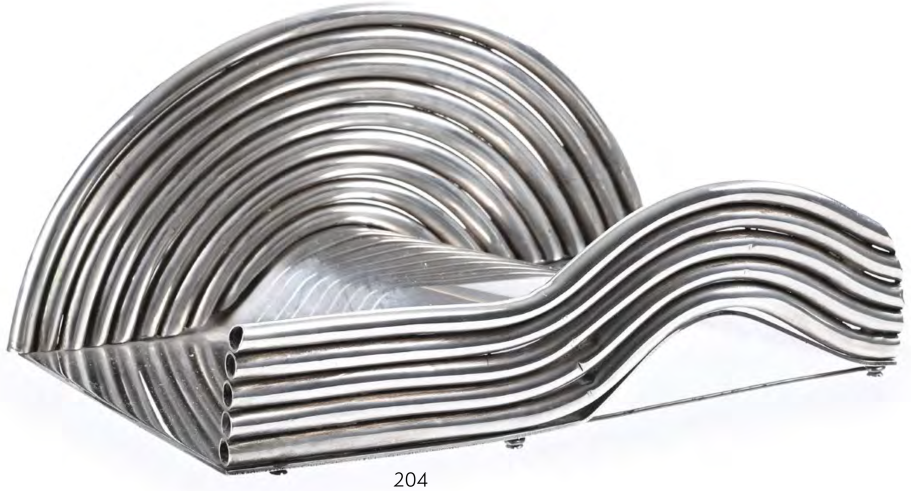
# PROPERTY FROM A PRIVATE WILTSHIRE COLLECTION
LOTS 202-236



202



203



204

**202 λ**
**JOE TILSON (BRITISH 1928-2023)**
*LABYRINTH TROY-NOVANT*
Pencil, watercolour and gouache
Signed and dated *1975* (lower right)
57 x 38cm (22¼ x 14¾ in.)

Provenance:
Sale, Stair Galleries, Hudson, New York, 1 May 2011, lot 451
Private Collection, Wiltshire

£300-500

**203 λ**
**JOE TILSON (BRITISH 1928-2023)**
*POLYMNIA XVI*
Gouache on paper
Signed, titled and dated *1995* (along lower edge)
51 x 37.5cm (20 x 14¾ in.)

Provenance:
Private Collection, Wiltshire

£500-700

**204**
**NEVILLE BODEN**
**(SOUTH AFRICAN 1929-1996)**
*UNTITLED*
Silver plated metal
10 x 23 x 15cm (3¾ x 9 x 6 in.)

Provenance:
Sale, Rosebery's, London, 11 August 2020, lot 182
Private Collection, Wiltshire

£300-500

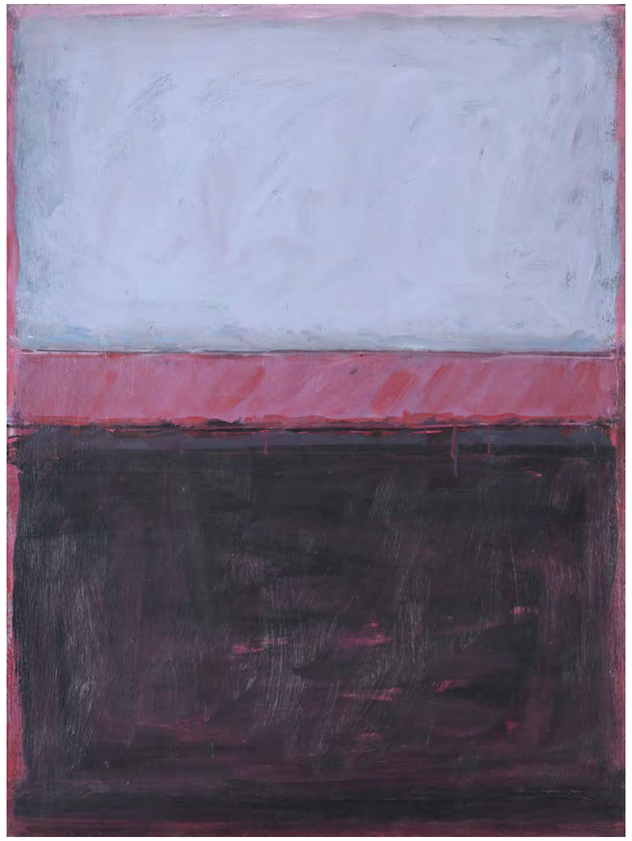
**205 λ**
**MICHAEL FINN**
**(BRITISH 1921-2002)**
*DOVE GREY, PURPLE & BLACK*
Oil on canvas
122 x 91.5cm (48 x 36 in.)

Painted in 1998.

Provenance:
Katharine House Gallery, Marlborough
Private Collection, Wiltshire
(acquired from the above)

Exhibited:
Marlborough, Katharine House Gallery, *Michael Finn 1921-2002 and Friends*, June-July 2016
(illustrated on the front cover of the exhibition catalogue)

£500-700



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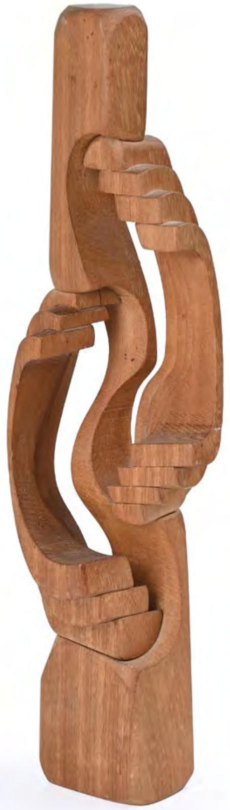


206

**206 λ**
**BRIAN WILLSHER (BRITISH 1930-2010)**
*UNTITLED*
Carved wood
Signed and dated *1975* (to underside)
64 x 64cm (25 x 25 in.)

Provenance:
Private Collection, Wiltshire

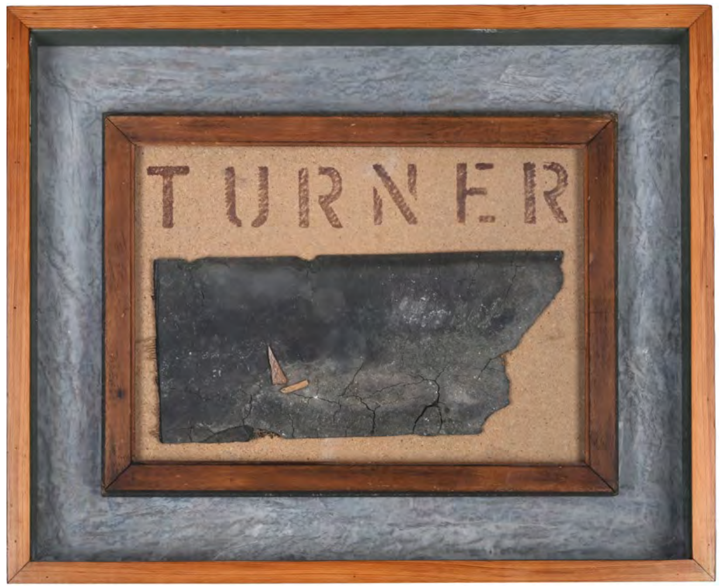
£500-700

**207 λ**
**DICK LEE (BRITISH 1923-2001)**
*TURNER, 1976*
Mixed media construction
41.5 x 51cm (16¼ x 20 in.)

Provenance:
Private Collection, Wiltshire

When Lee was a lecturer, he would create sculptures relating to exhibitions, and hang them in the studio, as a way to encourage his students to attend. The present work was in response to the Turner exhibition held in 1976 at the National Gallery, London.

£300-500



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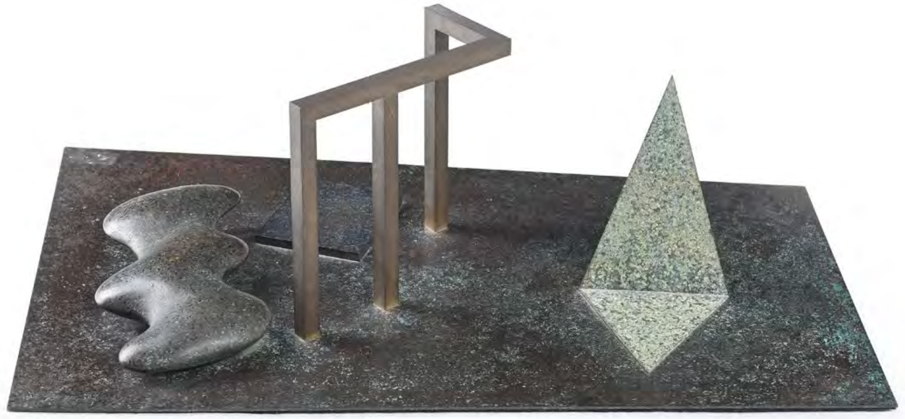


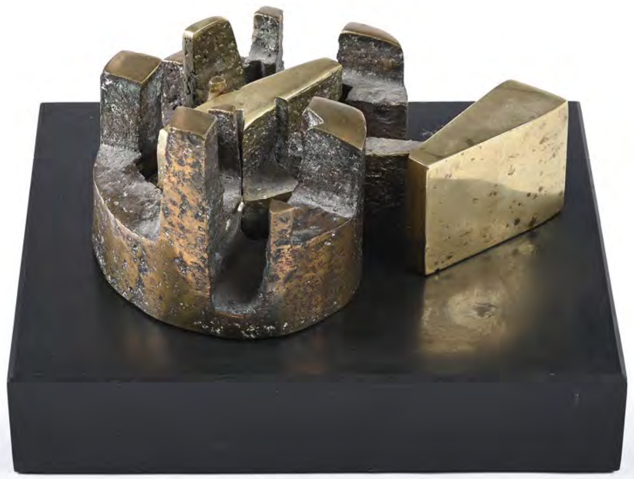
208

### 208 λ

ROBERT MARSDEN (BRITISH B. 1947)
*COMPOSITION NO. 3, 1992*
Bronze
18 x 58 x 37.5cm (7 x 22¾ x 14¾ in.)

Provenance:
Private Collection, Wiltshire

£700-1,000



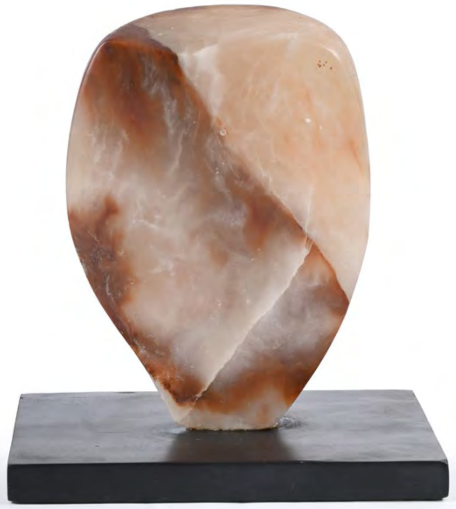
209

### 209 λ

CHRISTIAN LYMANN HANSEN
(DANISH 1927-2004)
*CONSTRUCTION*
Bronze in two parts
Both parts marked *540* and *2*
10 x 20cm (3¾ x 7¾ in.)

Provenance:
Private Collection, Wiltshire

£300-500



210

### 210 λ

MARGARET LOVELL (BRITISH B. 1939)
*LEAF FORM*
Marble mounted on a slate base
Signed and dated *1970* (to base)
Height: 16cm (6¼ in.)

Provenance:
Katherine House Gallery, Marlborough
(acquired directly from the artist)
Private Collection, Wiltshire (acquired from the above)

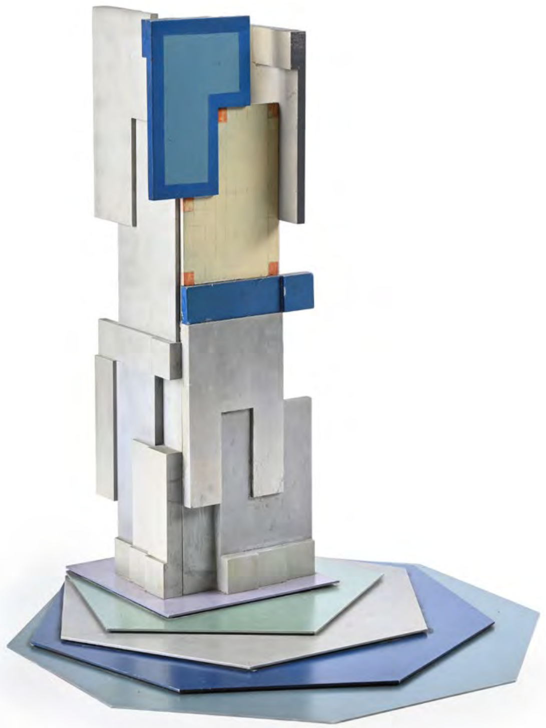
£500-700

### 211 λ

GILLIAN WISE (BRITISH 1936-2020)
*CIOBOTARU, SERIATIM TOWER, BOSTON/PARIS*
Aluminium
Signed and signed with monogram, titled and dated *1987* (to underside)
Height: 53cm (20¾ in.)

Provenance:
Private Collection, Wiltshire

£600-800



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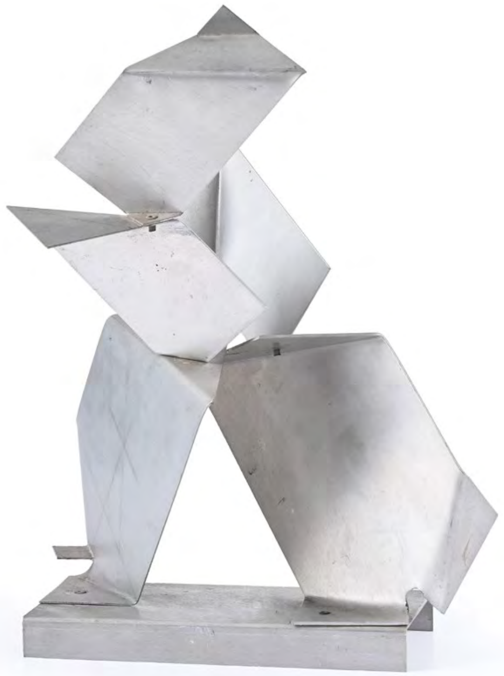


212

### 212 λ

EDWARD ROGERS (BRITISH 1911-1994)
*STRUCTURE*
Aluminium
Signed, titled and dated *1979* (to label underside)
39 x 49cm (15¼ x 19¼ in.)

Provenance:
Private Collection, Wiltshire

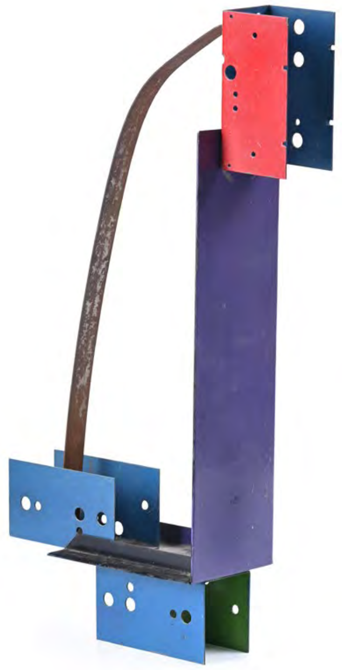
£300-500

### 213 λ

EDWARD ROGERS (BRITISH 1911-1994)
*ABSTRACT FORM*
Painted metal
Height: 48cm (18¾ in.)

Provenance:
Private Collection, Wiltshire

£300-500



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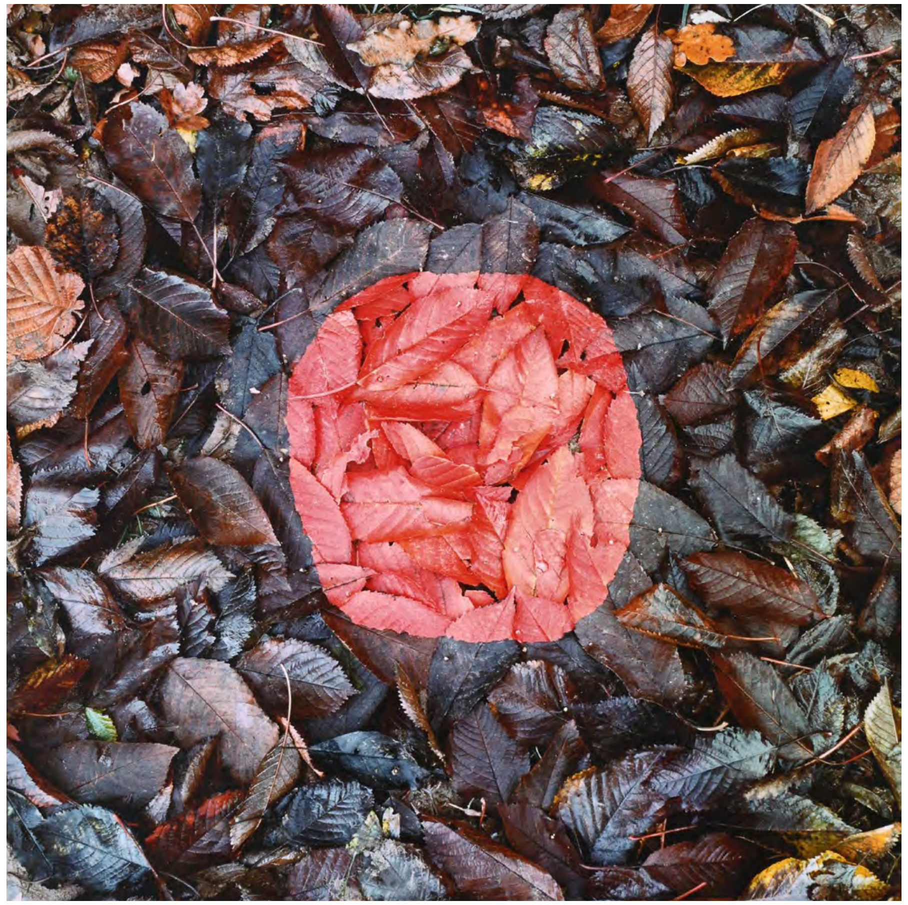


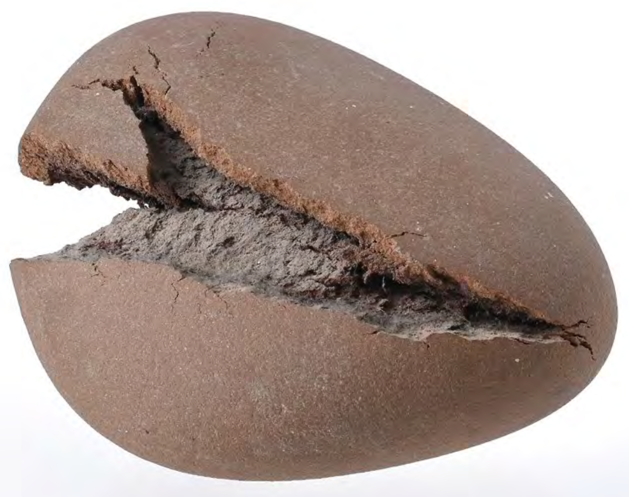
214

214 λ
ANDY GOLDSWORTHY (BRITISH B. 1956)
*CHERRY LEAVES, SWINDALE BECK WOOD, CUMBRIA*
Chromogenic print
40 x 40cm (15½ x 15½ in.)

This work is number 5 from an edition of 5 and is accompanied by a certificate of authenticity signed by the artist and dated 4th November 84.

Provenance:
Private Collection, Roger Leigh
(acquired directly from the artist)
Thence by descent to the present owners

£1,000-1,500



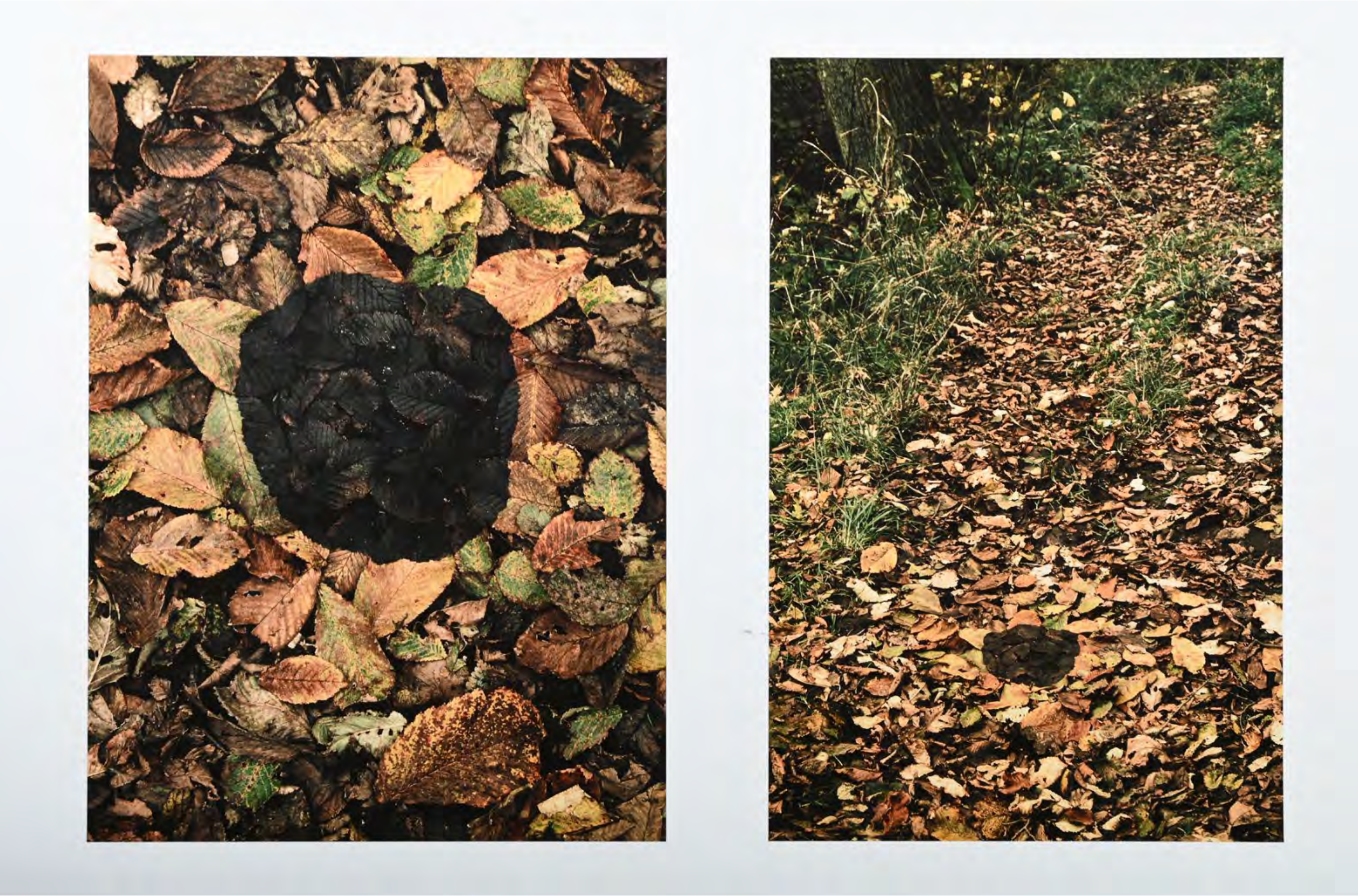
215

215 λ
ANDY GOLDSWORTHY (BRITISH B. 1956)
*TORN STONE*
Barrowdale volcanic stone
Numbered 61/180 (to label on the underside)
10 x 16.5cm (3¾ x 6¼ in.)

Unique stone multiple installed at Fabian Carlsson Gallery, London, June 1990. Accompanied by a certificate of authenticity signed and numbered 61/180.

Provenance:
Fabian Carlsson Gallery, London
Private Collection, Wiltshire

£800-1,200



216

216 λ
ANDY GOLDSWORTHY (BRITISH B. 1956)
*DARK ELM PATCH, MIDDLETON WOODS, YORKSHIRE*
Two chromogenic prints mounted onto card
Signed, dated *4th Nov '80*, titled and inscribed (along lower edge)
Overall: 68 x 86cm (26¾ x 33¾ in.)

This work is number 3 from an edition of 5 and is accompanied by a certificate of authenticity signed by the artist and dated 4th November '80.

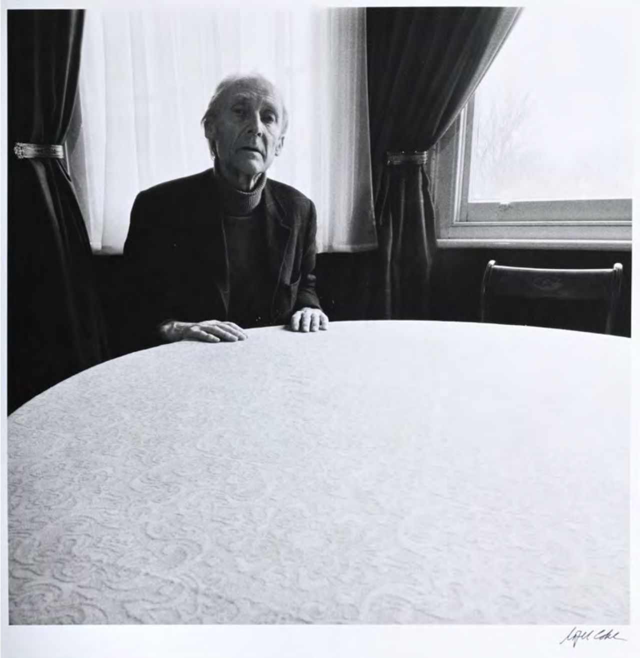
Provenance:
Private Collection, Roger Leigh (acquired directly from the artist 21 September 1986))
Thence by descent to the present owners

£1,500-2,500

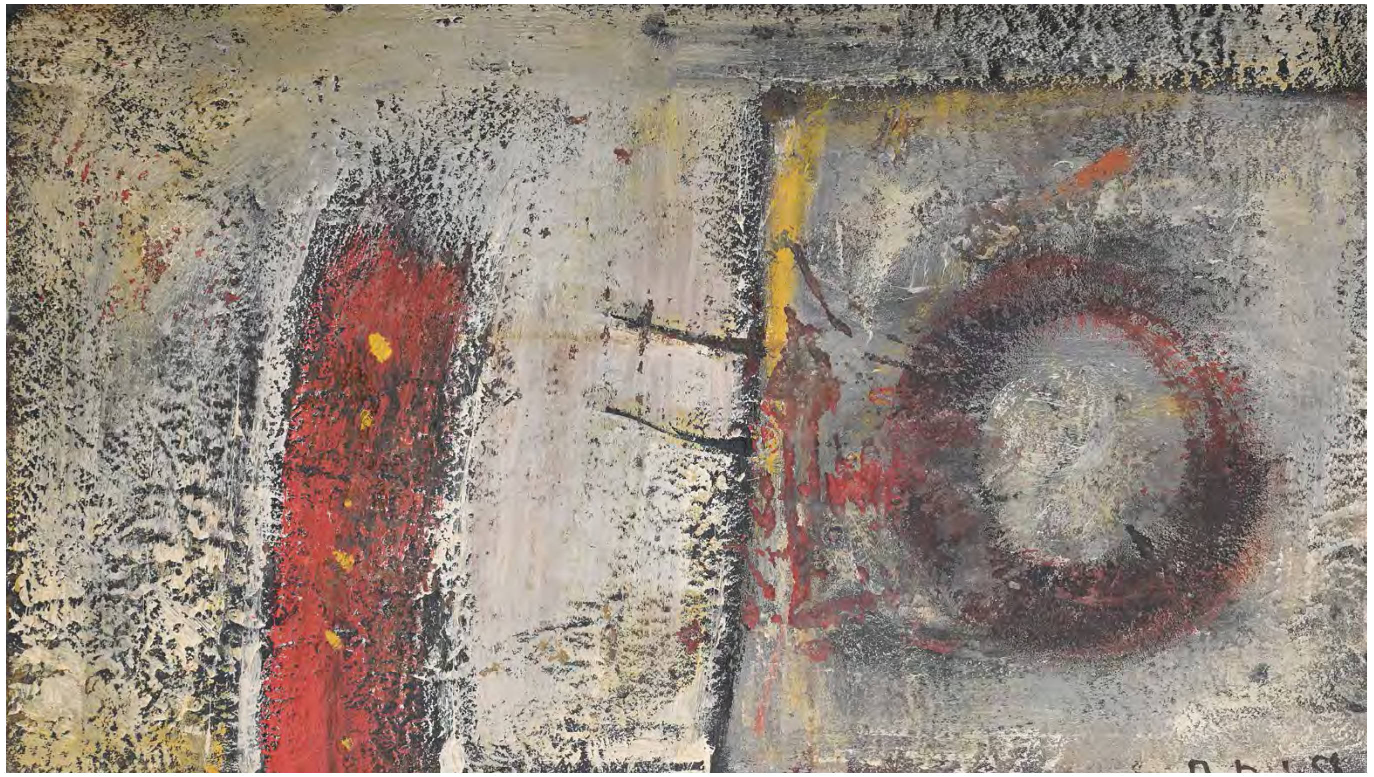
217 λ
NIGEL COKE (BRITISH B. 1949)
*PORTRAIT OF BILL BRANDT, CIRCA 1976*
Bromide print
Signed in ink
41 x 39cm (16 x 15¼ in.)

Provenance:
The Special Photographers' Company, London
Private Collection, Wiltshire

£400-600



217

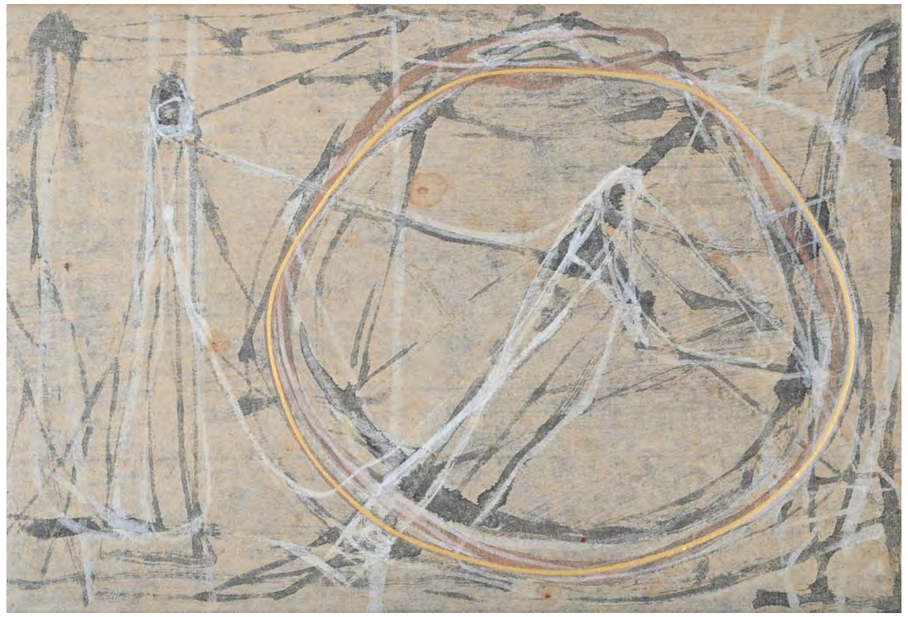


218

218 λ
MARTIN BRADLEY (BRITISH 1931-2023)
*UNTITLED*
Oil on board
Signed with initials and dated *58* (lower right)
52.5 x 91cm (20½ x 35¾ in.)

**Provenance:**
Private Collection, Walter Lucas and then by descent
Sale, Rosebery's, London, 25 May 2021, lot 74
Private Collection, Wiltshire

£1,500-2,500



219

219 λ
MICHAEL GINSBORG (BRITISH B. 1956)
*PLAYING THE GREAT HARP, SIXTH STUDY*
Acrylic on paper on calico
Signed, titled and dated *1993* (verso)
30.5 x 46cm (12 x 18 in.)

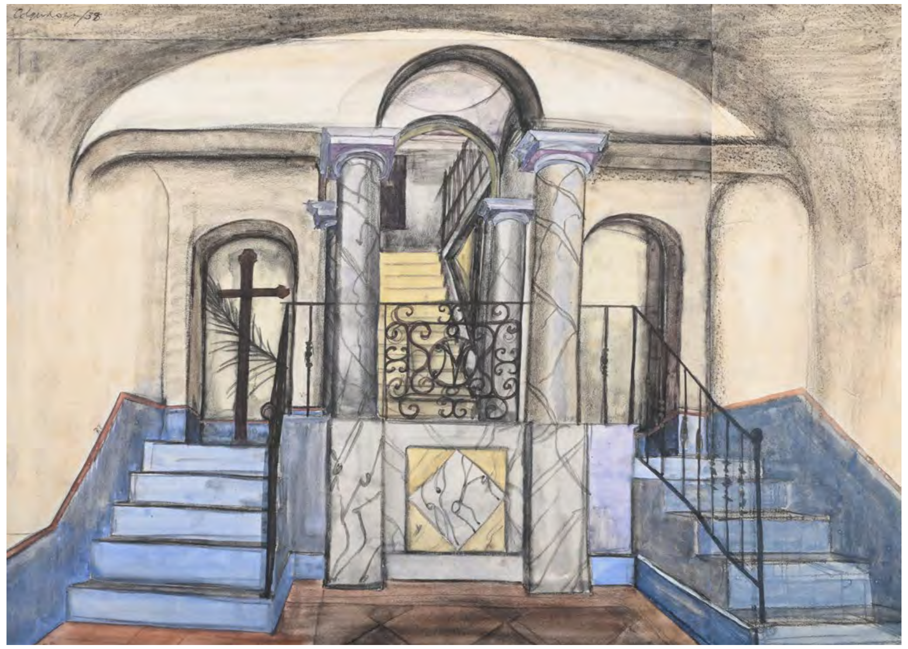
**Provenance:**
Private Collection, Prunella Clough
Benjamin Rhode Gallery, London
Sale, Phillips, London, 25 September 2001, lot 243
Private Collection, Wiltshire

£300-500

220 λ
ITHELL COLQUHOUN (BRITISH 1903-1988)
*CHURCH INTERIOR*
Pencil and watercolour
Signed and dated *38* (upper left)
40.5 x 56cm (15¾ x 22 in.)

**Provenance:**
Private Collection, Wiltshire

£400-600

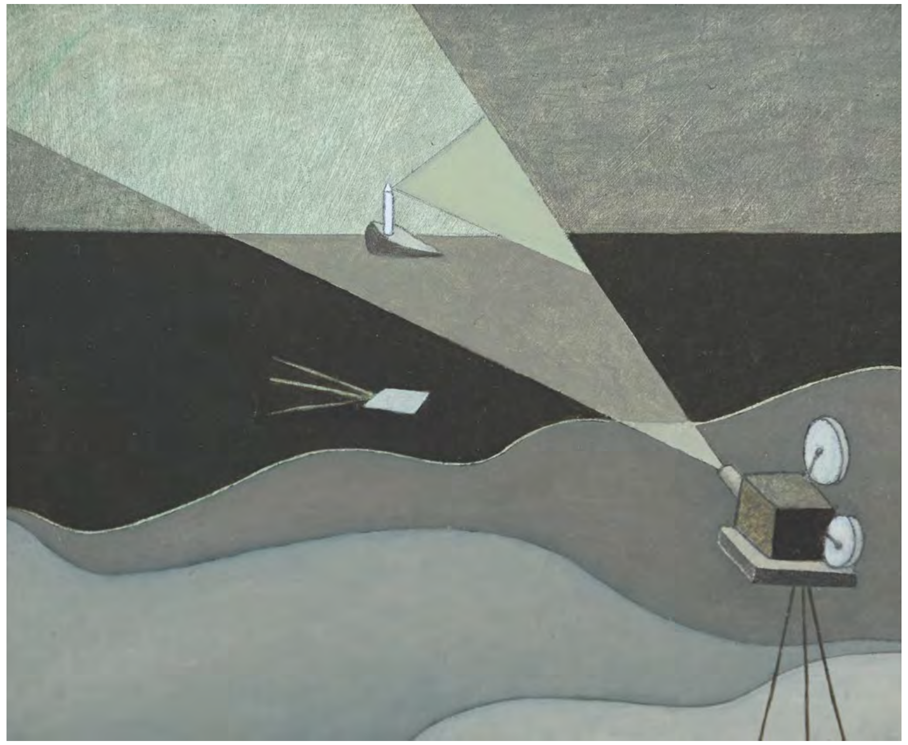


220

221 λ
ANDREW LANYON (BRITISH B, 1947)
*THE IMAGE ESCAPES*
Oil on board
Signed, titled and dated *1987* (to label verso)
8.5 x 10.5cm (3¼ x 4 in.)

**Provenance:**
Private Collection, Wiltshire

£300-500



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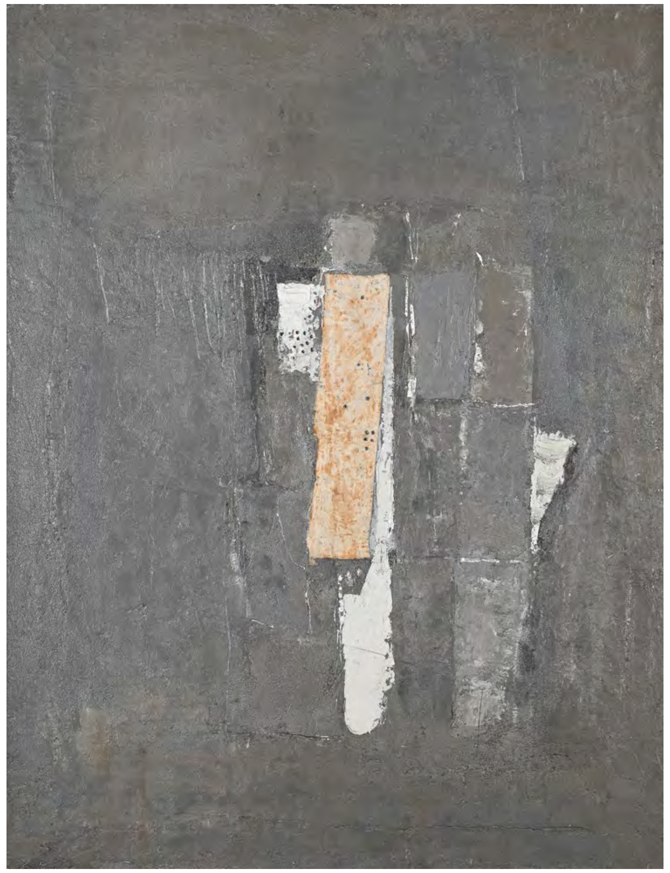


222

222

SHOZO MIKAME (JAPANESE 1928-2009)

*UNTITLED, 1963*

Oil and mixed media on canvas

Signed (lower left); further signed and inscribed *Tatebayashi City* (in Japanese verso)

117 x 91cm (46 x 35¾ in.)

Unframed

Provenance:

Berkley Square Gallery, London

Private Collection, London

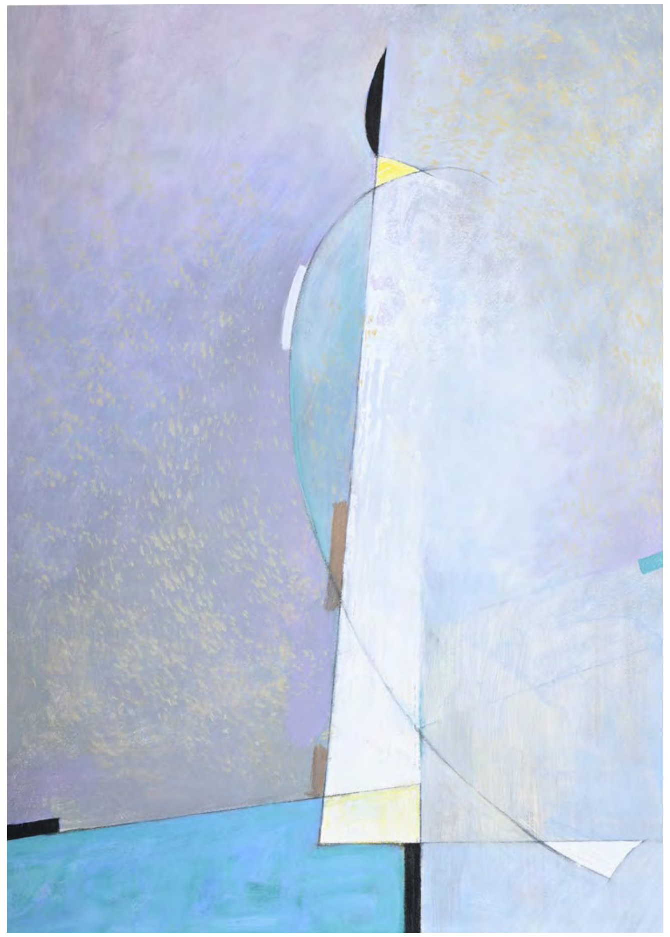
Sale, Rosebery's, London, 9 December 2020, lot 88

Private Collection, Wiltshire

Exhibited:

London, Berkley Square Gallery, 1993

£800-1,200



223

223

SHUHUA JIN (CHINESE B. 1965)

*UNTITLED*

Mixed media on paper

Signed and dated *91* (upper left)

71 x 52cm (27¾ x 20¼ in.)

Provenance:

Private Collection, Wiltshire

£400-600

224 λ

WILLIAM GEAR

(BRITISH 1915-1997)

*TWIN RED*

Pastel

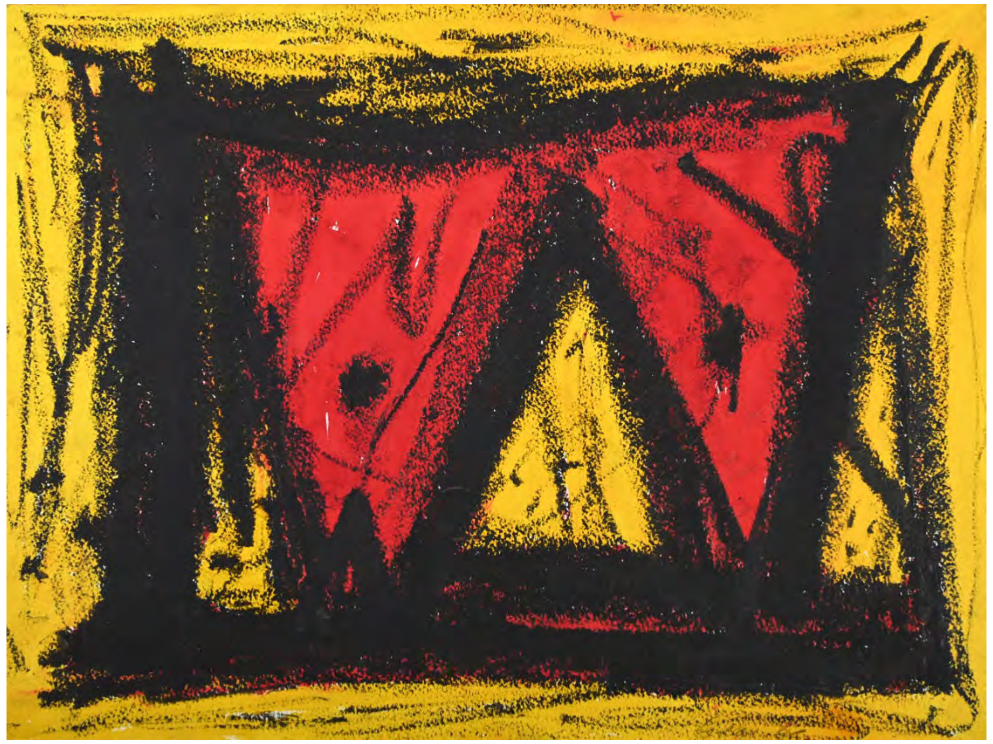
Signed and dated *1995* (lower right); further signed, titled and dated Nov *'95* (verso)

36.5 x 48.5cm (14¼ x 19 in.)

Provenance:

Private Collection, Wiltshire

£2,000-3,000



224

225 λ

JOHN BAINBRIDGE COPNALL

(BRITISH 1928-2007)

*UNTITLED, 1983*

Oil, mixed media and collage on canvas

Signed and dated *83* (verso)

223 x 169cm (87 ¾ x 66 ½ in.)

Unframed

Provenance:

Mark Barrow Fine Art, London

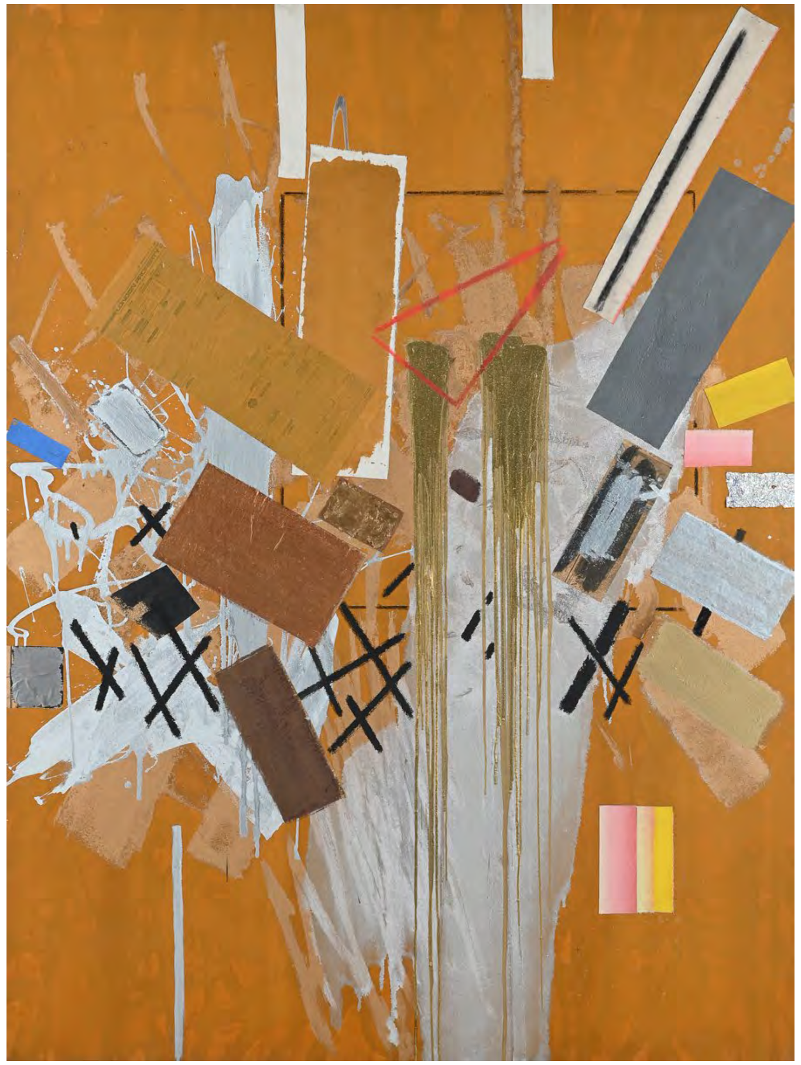
(acquired directly from the artist)

Private Collection, London

Sale, Rosebery's, London, 25 May 2021, lot 117

Private Collection, Wiltshire

£1,000-1,500



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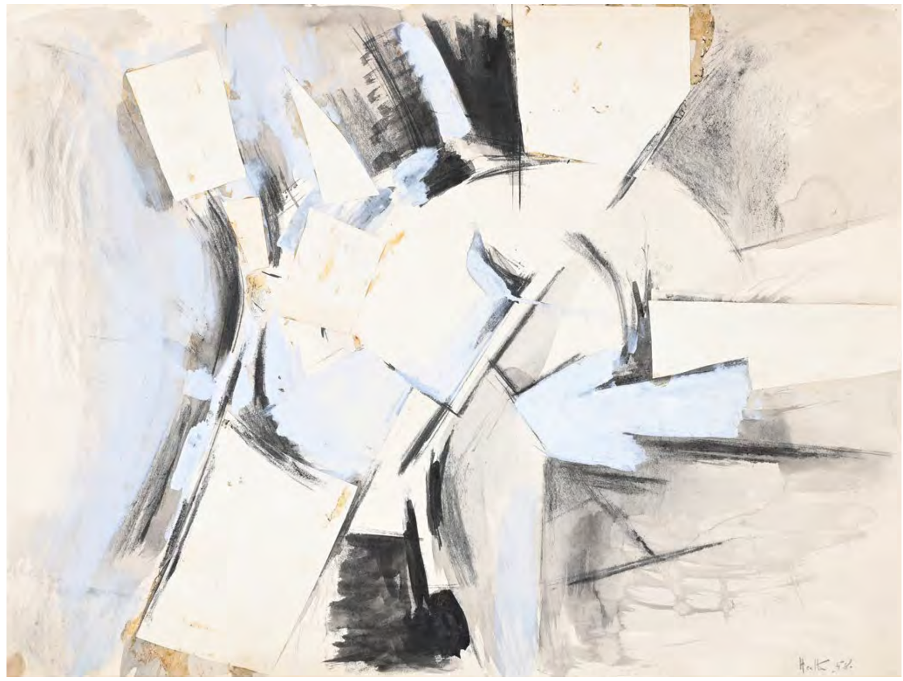
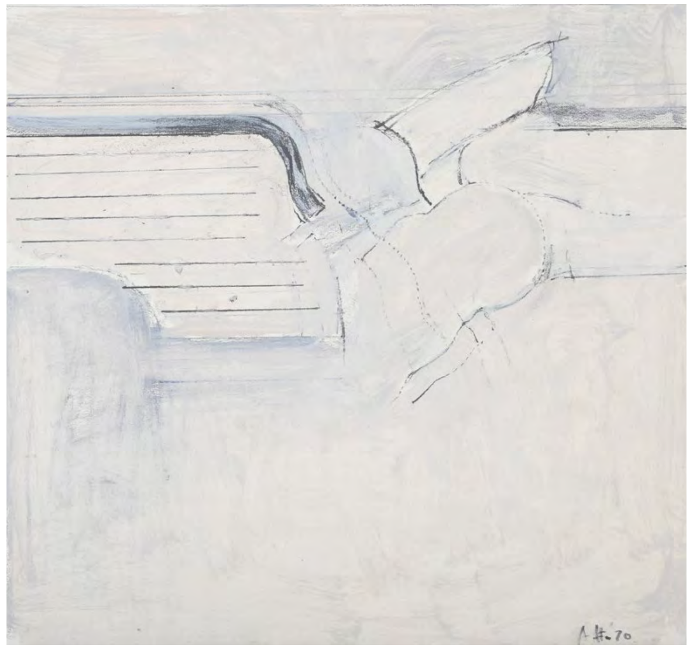


226

226 λ
ADRIAN HEATH (BRITISH 1920-1992)
*UNTITLED*
Ink, watercolour, gouache and collage
Signed and dated *'58* (lower right)
50.5 x 69cm (19¾ x 27 in.)
Unframed

Provenance:
Private Collection, Wiltshire

£1,500-2,000

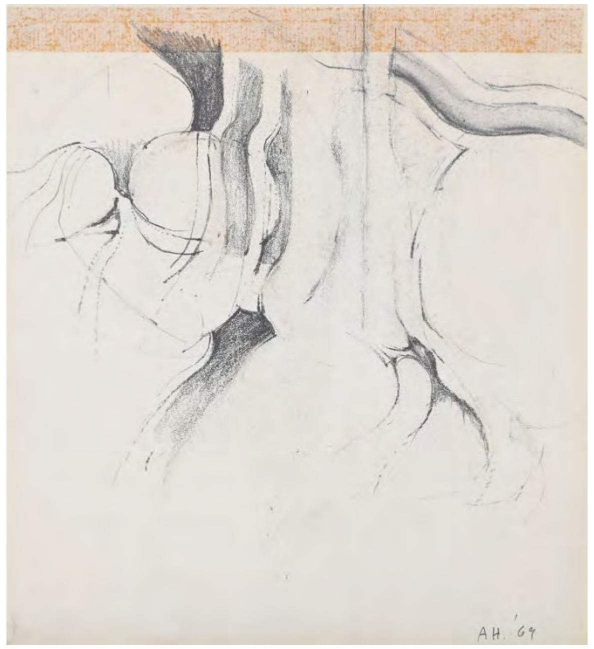


227

227 λ
ADRIAN HEATH (BRITISH 1920-1992)
*UNTITLED*
Pencil and gouache
Signed with initials and dated *70* (lower right)
22 x 23cm (8½ x 9 in.)
Unframed

Provenance:
Private Collection, Wiltshire

£500-700



228

228 λ
ADRIAN HEATH (BRITISH 1920-1992)
*UNTITLED*
Pencil
Signed with initials and dated *69* (lower right)
22 x 20cm (8½ x 7¾ in.)
Unframed

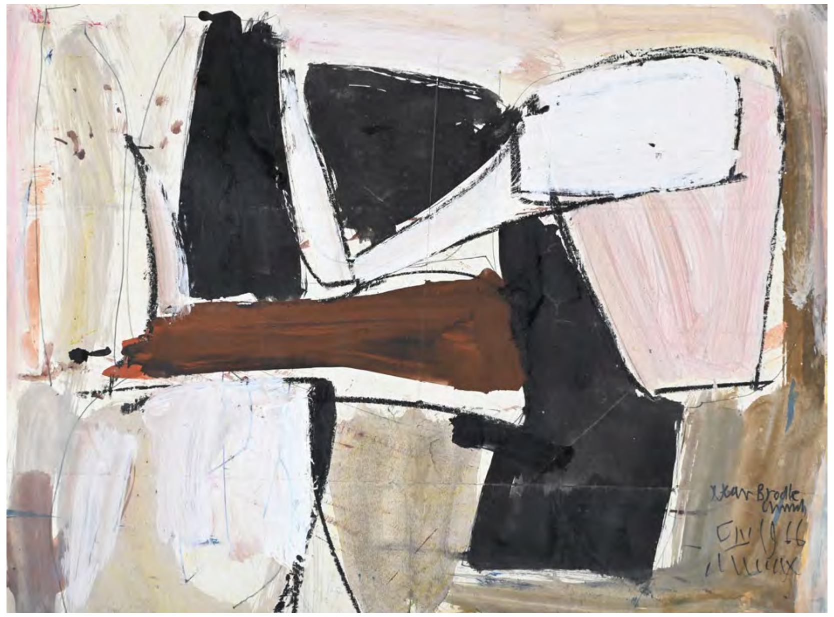
Provenance:
Private Collection, Wiltshire

£300-500

229 λ
ROY TURNER DURRANT (BRITISH 1925-1998)
*UNTITLED*
Ink, watercolour and gouache
Signed, inscribed Near Brodle and dated *1966*
(lower right)
44.5 x 58cm (17½ x 22¾ in.)
Unframed

Provenance:
Private Collection, Wiltshire

£500-700

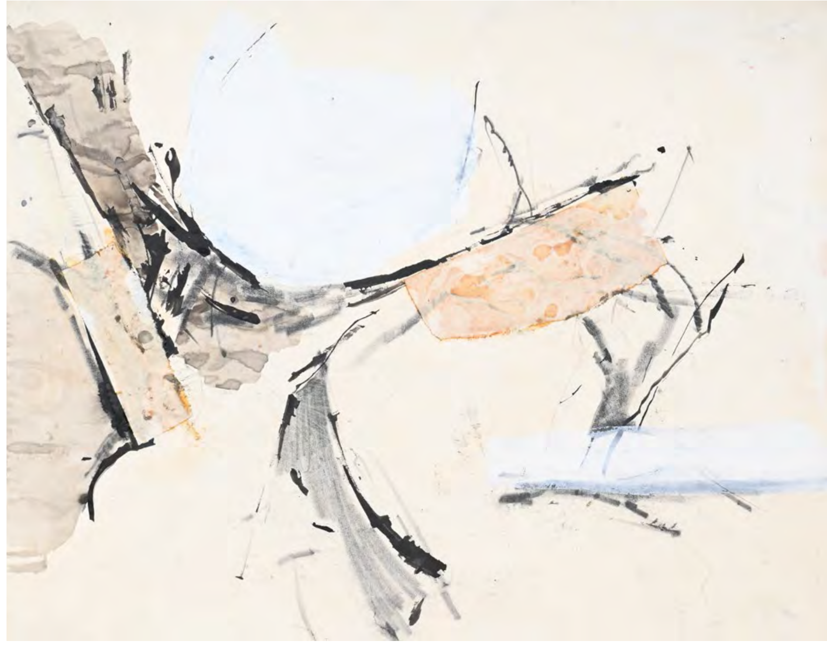


229

230 λ
ADRIAN HEATH (BRITISH 1920-1992)
*UNTITLED*
Ink, watercolour and gouache
39.5 x 50cm (15½ x 19½ in.)
Unframed

Provenance:
Private Collection, Wiltshire

£600-800

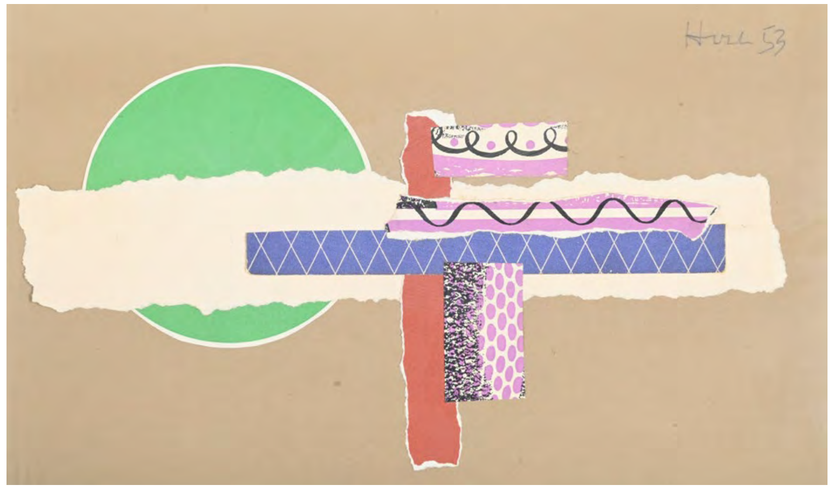


230

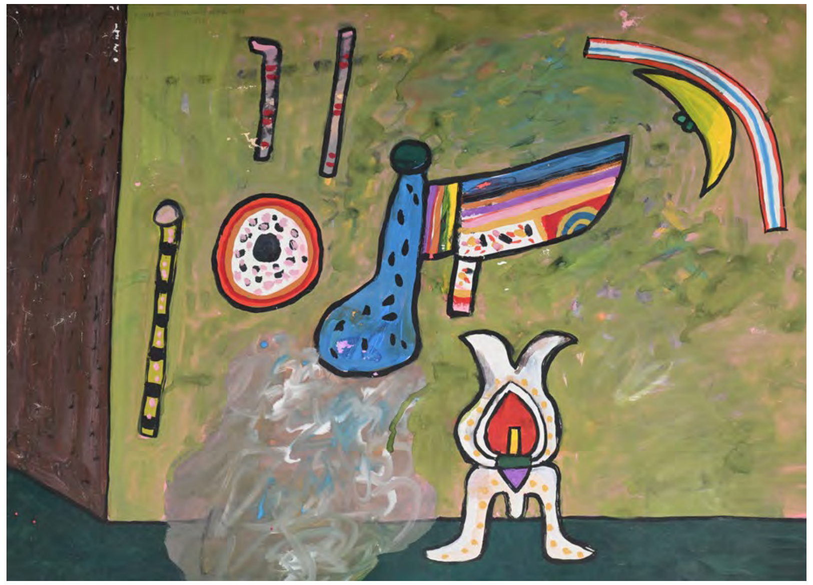
231 λ
JAMES HULL (BRITISH 1921-1990)
*UNTITLED*
Mixed media and collage
Signed and dated *53* (upper right)
19.5 x 22cm (7½ x 8½ in.)

Provenance:
Sale, Bonhams Knightsbridge, 17 July 2007, lot 306
Private Collection, Wiltshire

£200-400



231



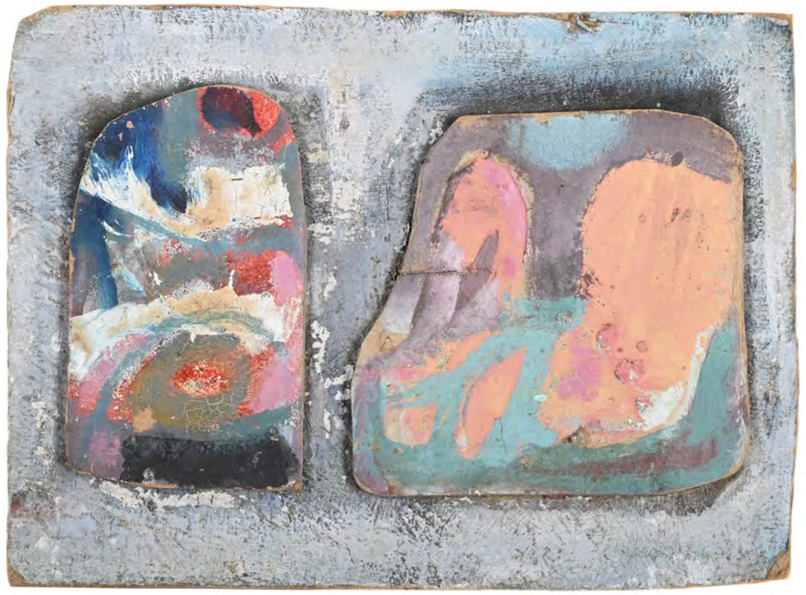
232

### 232 λ

ALAN DAVIE (BRITISH 1920-2014)
*MOON AND RAINBOW WALL NO.1*
Gouache
Signed, titled and dated *1970* (upper left)
58 x 82cm (22¾ x 32¼ in.)

Provenance:
Private Collection, Wiltshire

£800-1,200



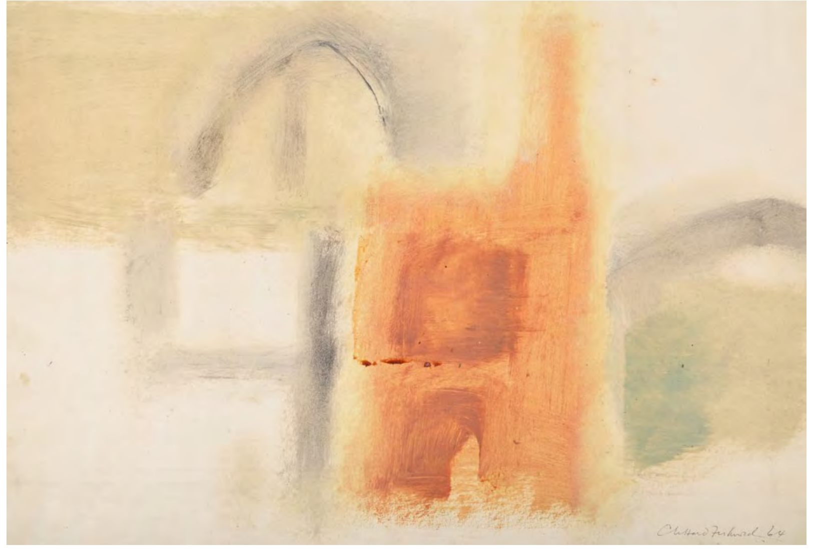
233

### 233 λ

CLIFFORD FISHWICK (BRITISH 1923-1997)
*TWO CLIFF FORMS*
Oil and mixed media collage
Signed, titled and dated *65* (verso)
24 x 32cm (9¼ x 12½ in.)

Provenance:
Private Collection, Wiltshire

£300-500



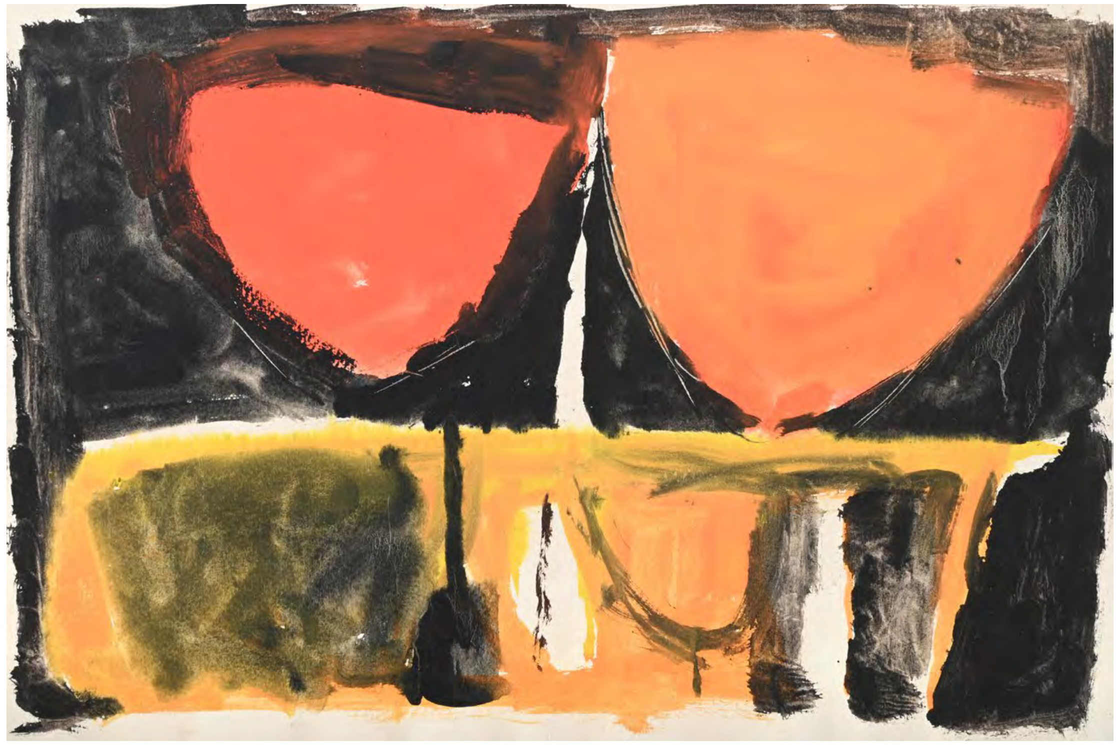
234

### 234 λ

CLIFFORD FISHWICK (BRITISH 1923-1997)
*UNTITLED*
Watercolour
Signed and dated *64* (lower right)
36 x 51cm (14 x 20 in.)

Provenance:
Private Collection, Wiltshire

£200-300



235

### 235 λ

HENRY CLIFFE (BRITISH 1919-1983)
*UNTITLED*
Mixed media on paper
35 x 52cm (13¾ x 20¼ in.)

Provenance:
Private Collection, Wiltshire

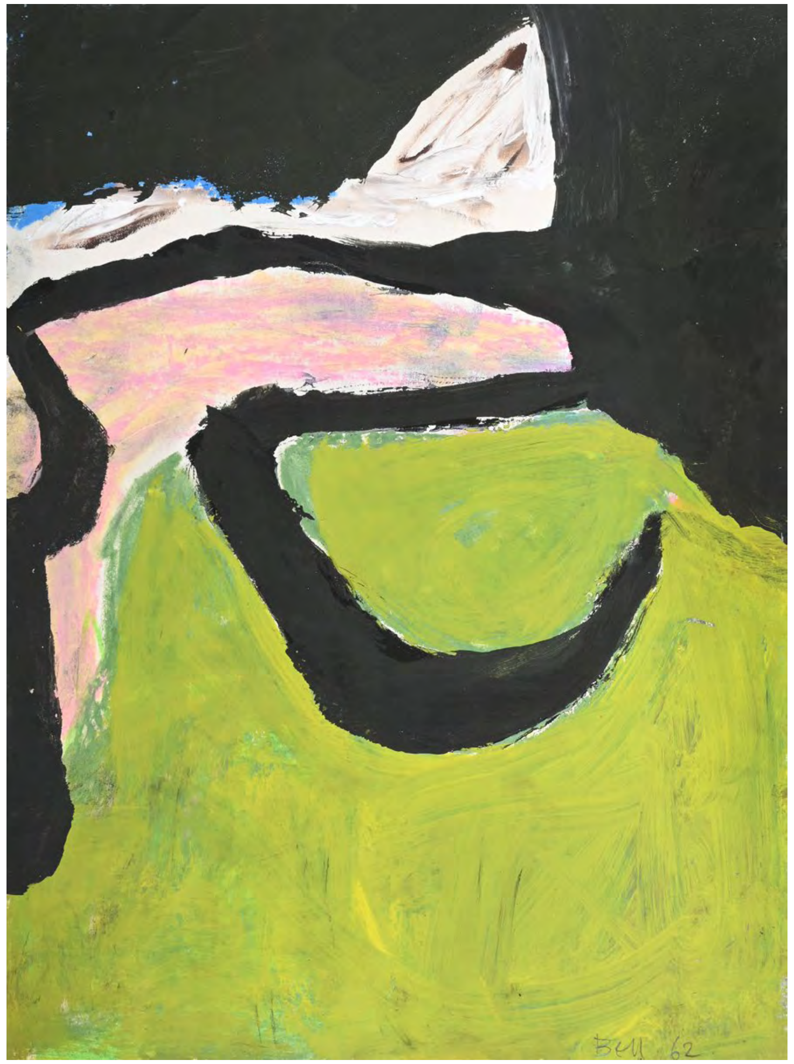
£400-600

### 236 λ

TREVOR BELL (BRITISH 1930-2017)
*LITTLE ENGADINE*
Gouache
Signed and dated '62 (lower right); further signed, titled and dated 1962 (verso)
38 x 28cm (14¾ x 11 in.)

Provenance:
Private Collection, Wiltshire

£400-600



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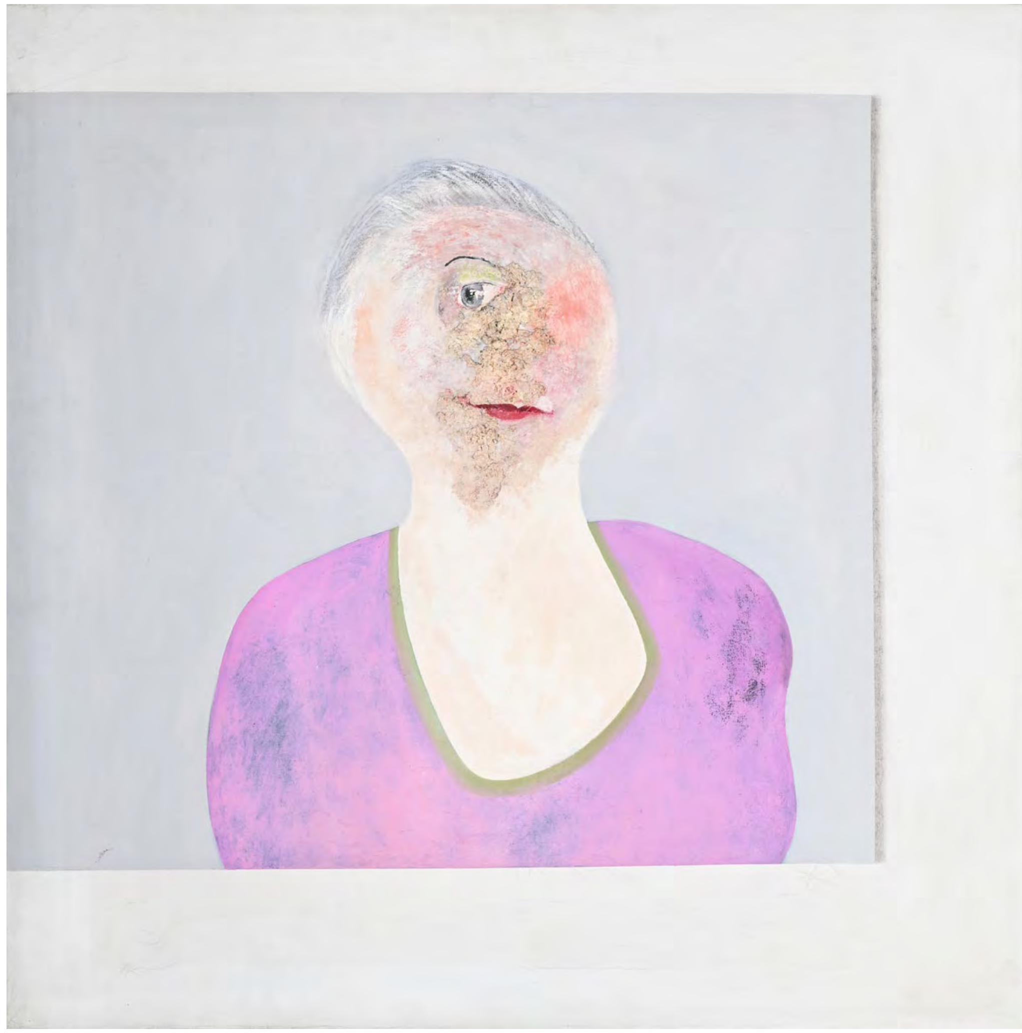


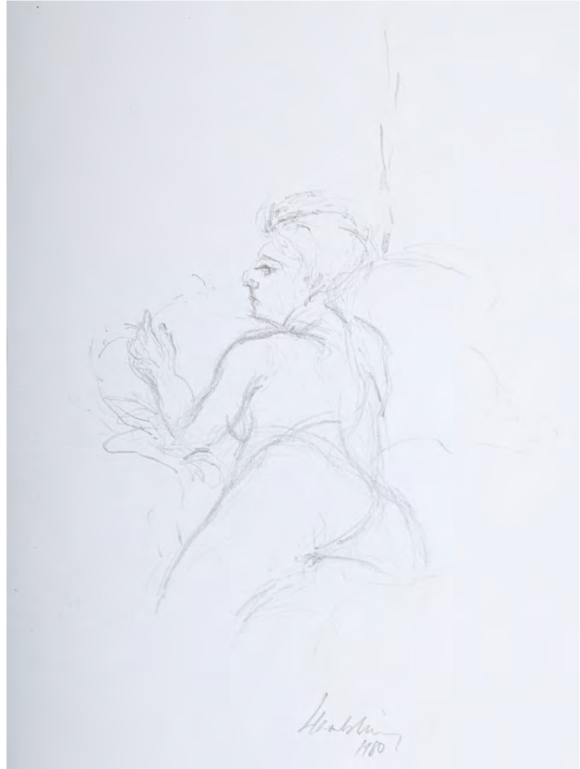
237

**237 λ**
**MAGGI HAMBLING**
**(BRITISH B. 1945)**
*MIDNIGHT*
Mixed media on canvas
Signed, titled and dated *72*
(verso, unseen)
76 x 76cm (29¾ x 29¾ in.)
Unframed

Provenance:
Sale, Bonhams, London,
19 November 2013, lot 133

Exhibited:
Possibly exhibited in the artist's first exhibition at Morley College Gallery, London, May 1973

**£6,000-8,000**



238

**238 λ**
**MAGGI HAMBLING (BRITISH B. 1945)**
*HEBE SMOKING*
Pencil
Signed and dated *1980* (lower centre); titled, inscribed and dated *1980* to artist's label (verso)
24.5 x 17.5cm (9½ x 6¾ in.)

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

Hebe is the Greek goddess of eternal youth and daughter of Zeus. The figure of Hebe was explored a year earlier in 1979 for a work titled *Hebe and Her Serpent* which is currently on loan to The Women's Art Collection in Cambridge.

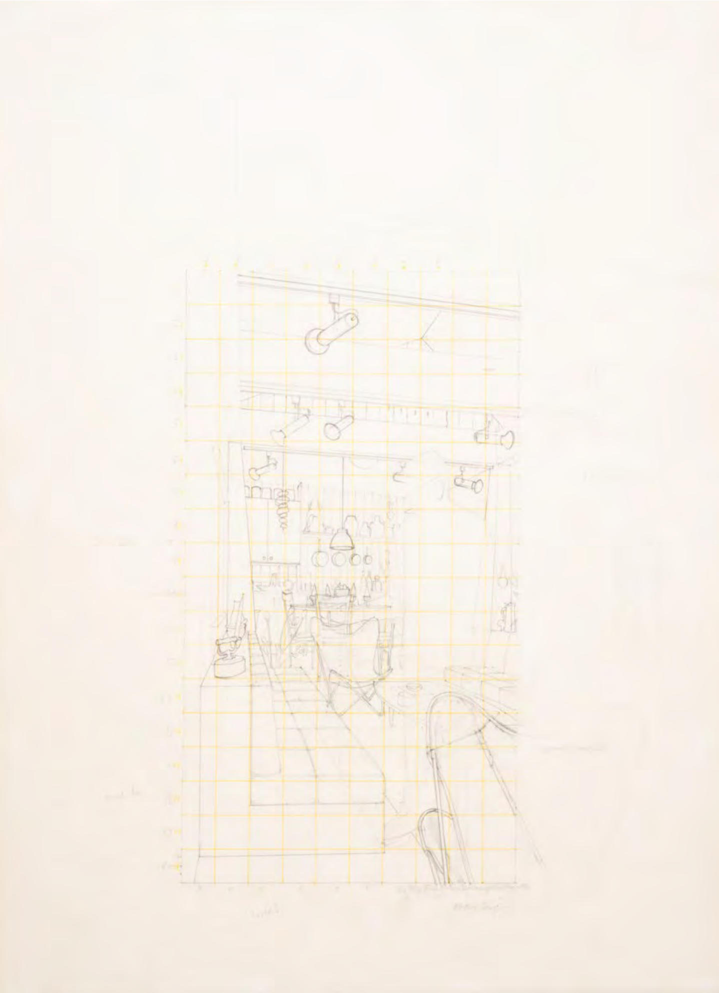
**£300-500**

**239 λ**
**PATRICK CAULFIELD (BRITISH 1936-2005)**
*STUDY FOR 'THE MYSTERIOUS SUSPICION' AFTER MAGRITTE*
Pencil and pen
Signed (lower right) and variously annotated
76.2 x 56cm (30 x 22 in.)

Executed *circa* 1974.

Provenance:
Leslie Waddington Gallery, London
Acquired from the above by the present owner

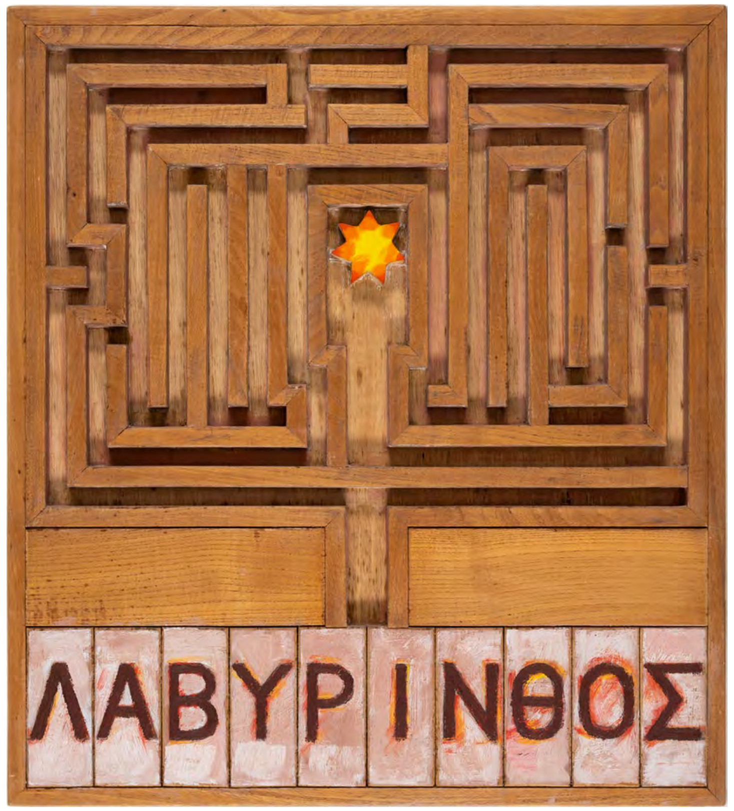
**£10,000-15,000**



239

**240 λ**
**JOE TILSON (BRITISH 1928-2023)**
*LUDUS TROJAE*
Oil on wood relief
Signed, titled and dated 1973 (verso); further signed with stencil (verso)
51 x 45.5cm (20 x 17¾ in.)

**£3,000-5,000**



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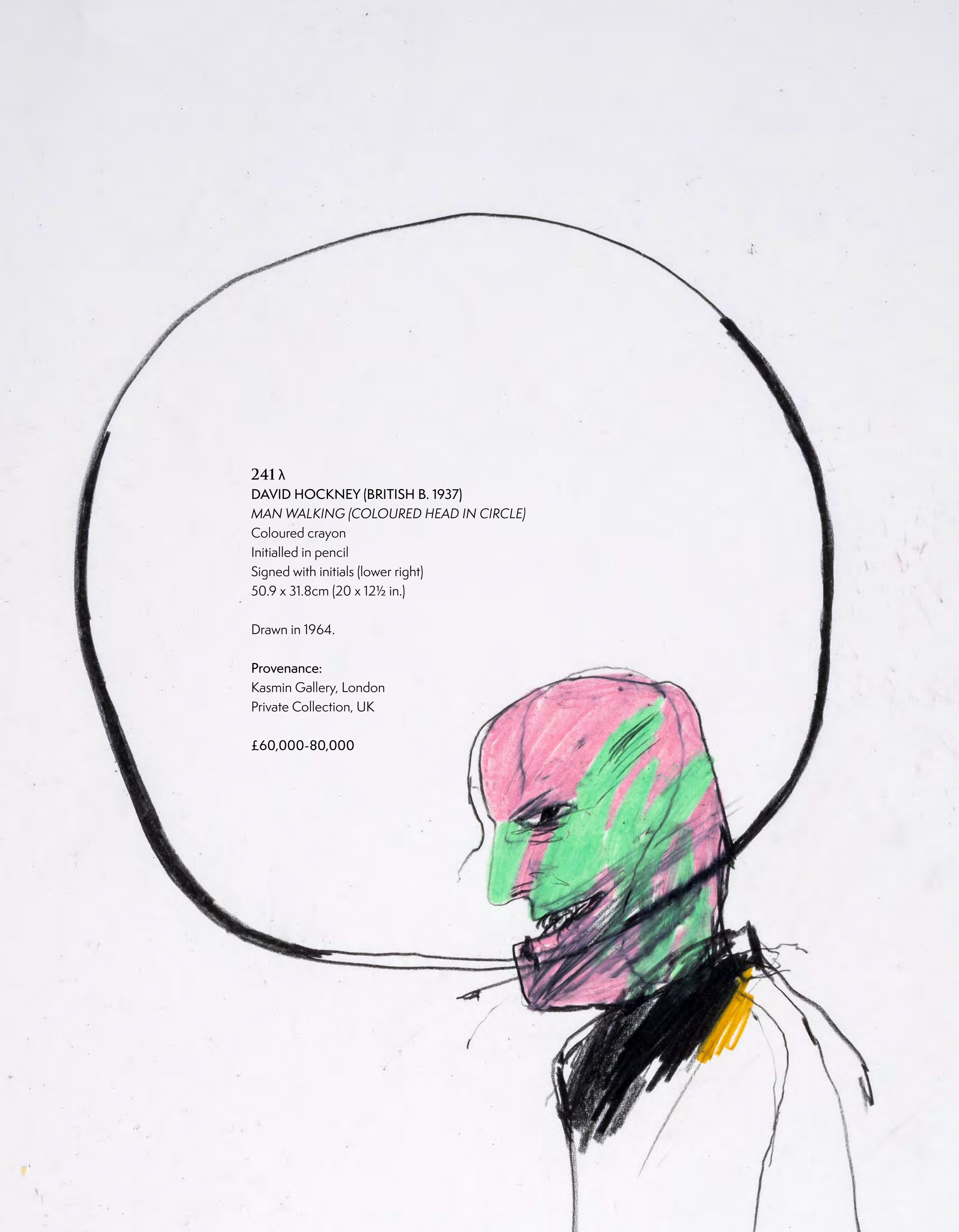
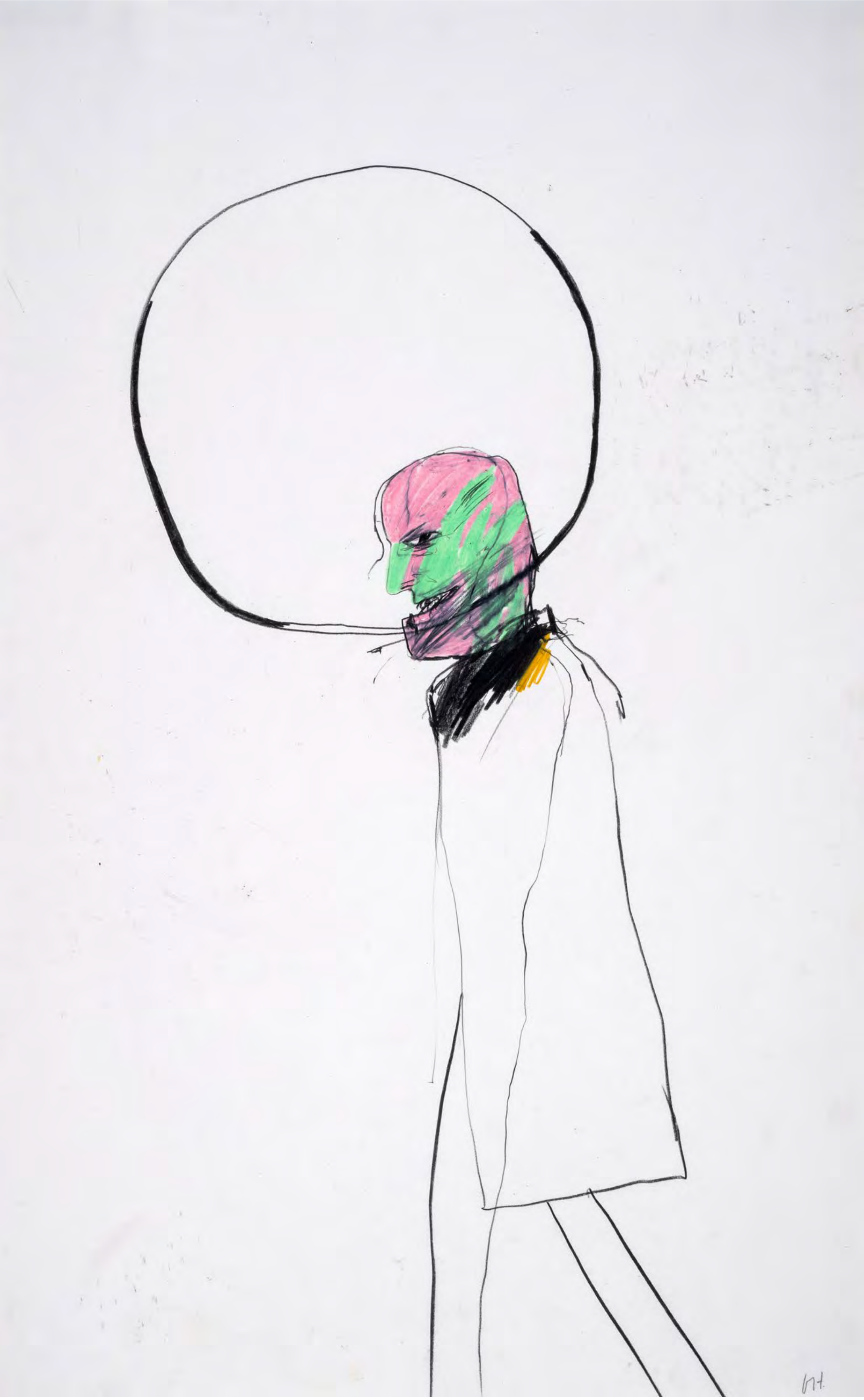


241 λ
**DAVID HOCKNEY (BRITISH B. 1937)**
*MAN WALKING (COLOURED HEAD IN CIRCLE)*
Coloured crayon
Initialled in pencil
Signed with initials (lower right)
50.9 x 31.8cm (20 x 12½ in.)

Drawn in 1964.

**Provenance:**
Kasmin Gallery, London
Private Collection, UK

£60,000-80,000



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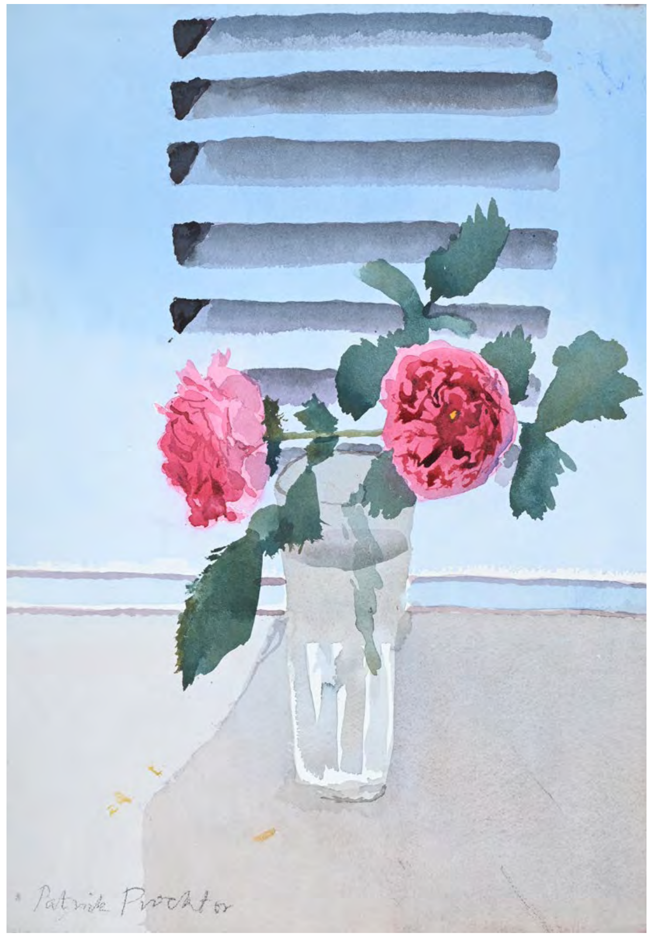
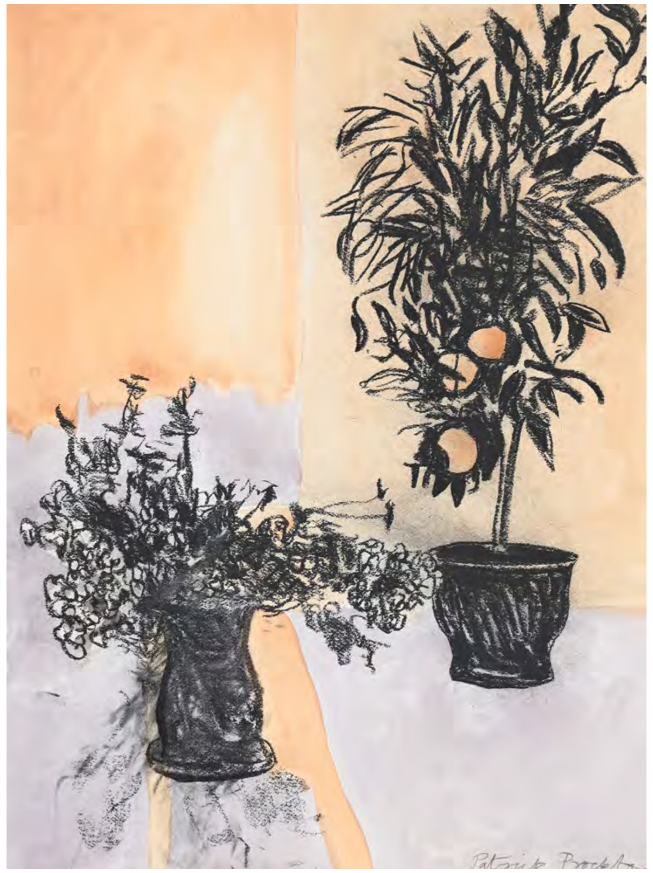


242

242 λ
PATRICK PROCKTOR (BRITISH 1936-2003)
*ROSES IN A GLASS VASE*
Watercolour
Signed (lower left)
51 x 35.5cm (20 x 13¾ in.)

£2,000-3,000

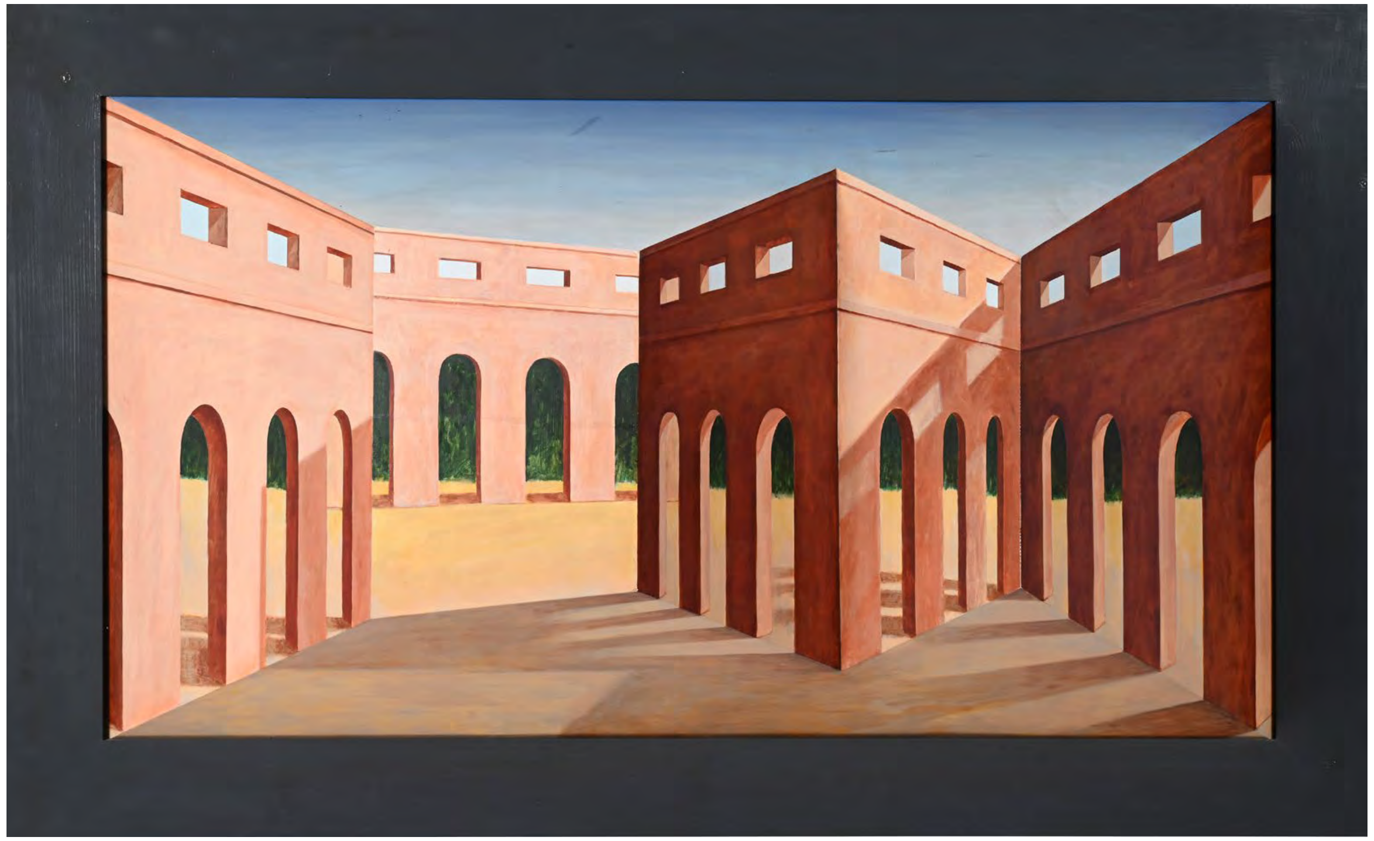


243

243 λ
PATRICK PROCKTOR (BRITISH 1936-2003)
*ORANGE TREE, 2000*
Charcoal and watercolour
Signed (lower right)
59 x 44cm (23 x 17¼ in.)

Provenance:
The Redfern Gallery, London

£2,000-3,000



244

244 λ
PATRICK HUGHES (BRITISH B. 1939)
*THE ARCHES*
Oil on board construction
Signed, titled and dated *1995* (verso)
77 x 126.5 x 35.5cm (30¼ x 49¾ 14 in.)

Provenance:
Flowers East, London

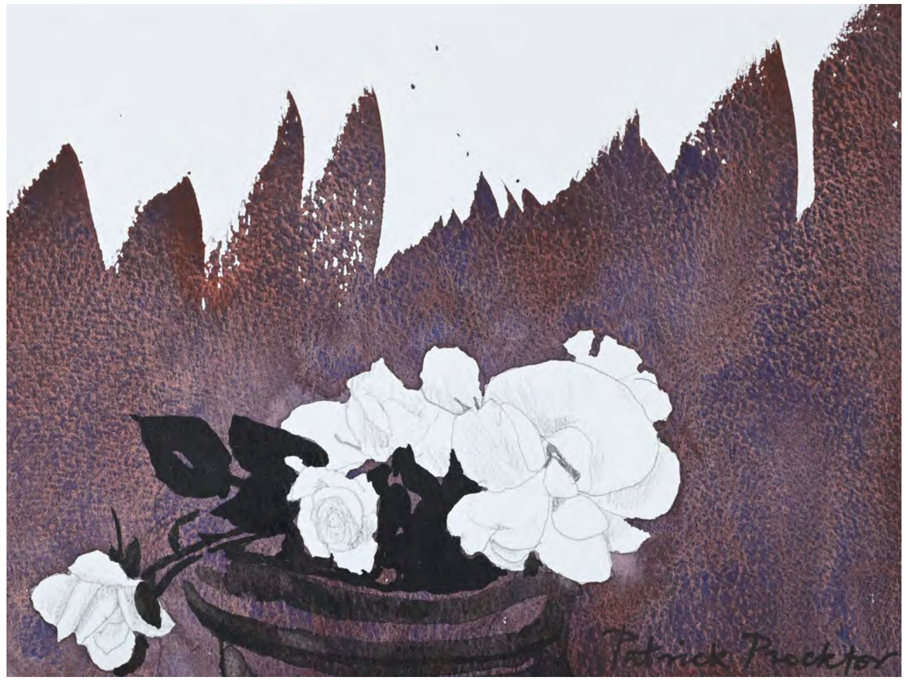
£8,000-12,000

245 λ
PATRICK PROCKTOR (BRITISH 1936-2003)
*ROSE II*
Pencil, watercolour and gouache
Signed (lower right)
21.5 x 29cm (8¼ x 11¼ in.)

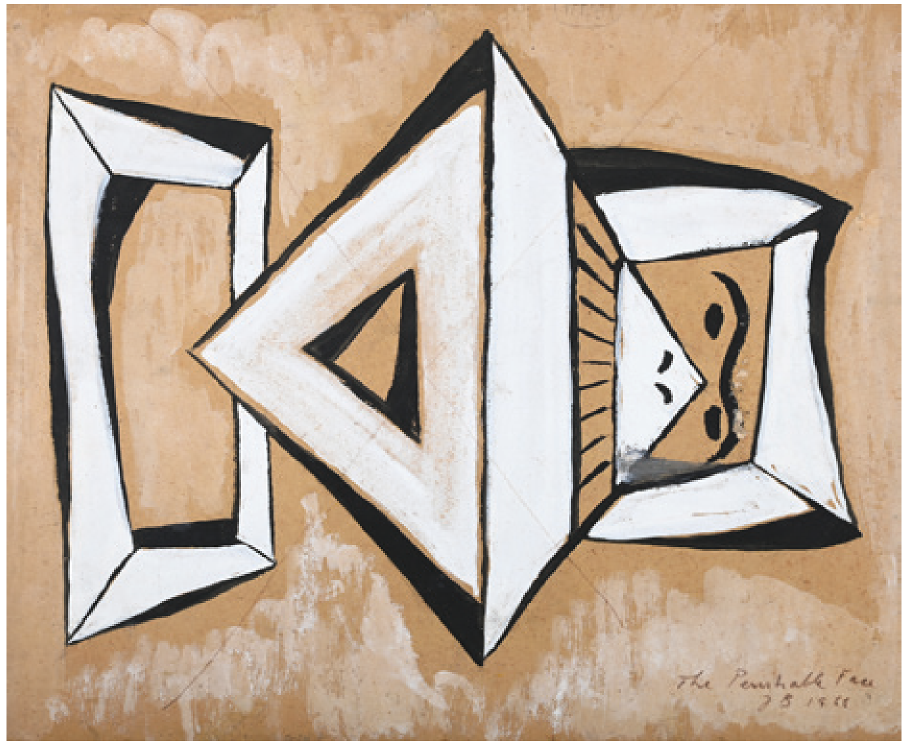
Painted *circa* 1999-2000.

Provenance:
The Redfern Gallery, London

£1,000-1,500



245

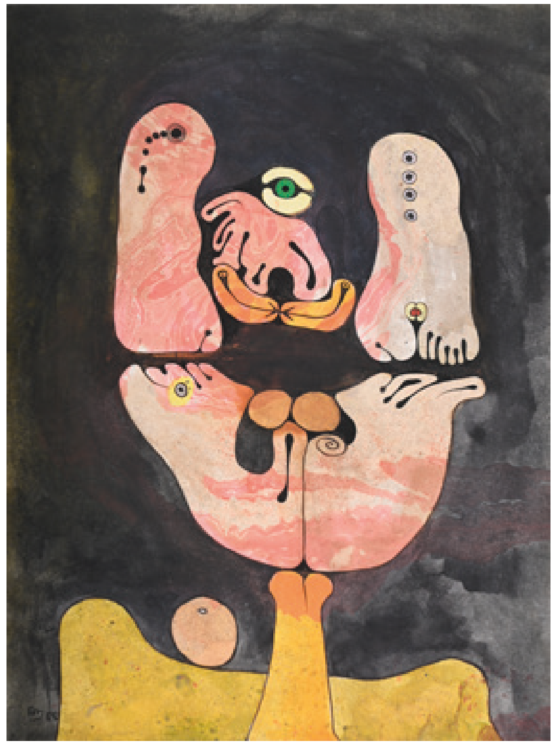


246

246 λ
JOHN BANTNG (BRITISH 1902-1972)
*THE PERISHABLE FACE*
Gouache, ink and pencil on buff paper
Signed with initials, titled and dated *1960*
(lower right)
44 x 52.5cm (17¼ x 20½ in.)

Provenance:
Sale, Christie's, South Kensington,
14 November 1990, lot 218

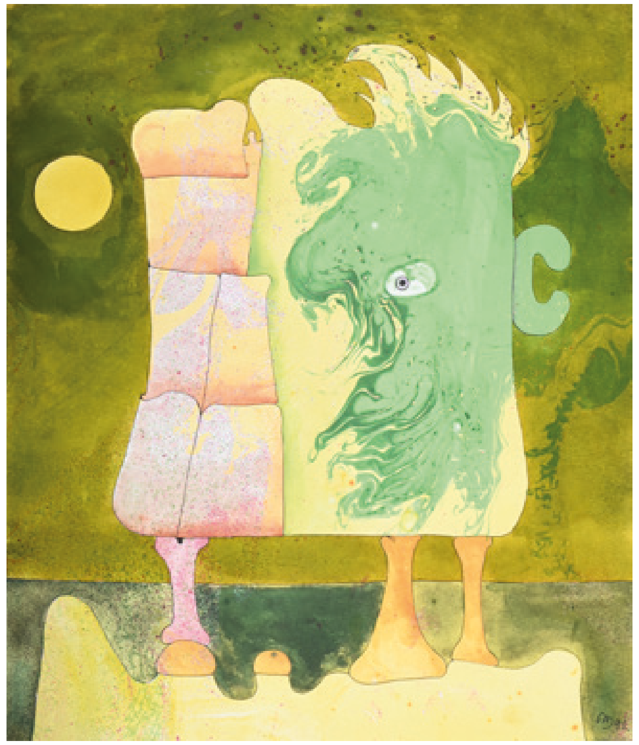
£1,000-1,500



247

247 λ
DESMOND MORRIS (BRITISH 1928)
*UNTITLED*
Watercolour and ink
Signed with initials and dated 88 (lower left)
29.5 x 21cm (11½ x 8¼ in.)

£800-1,200



248

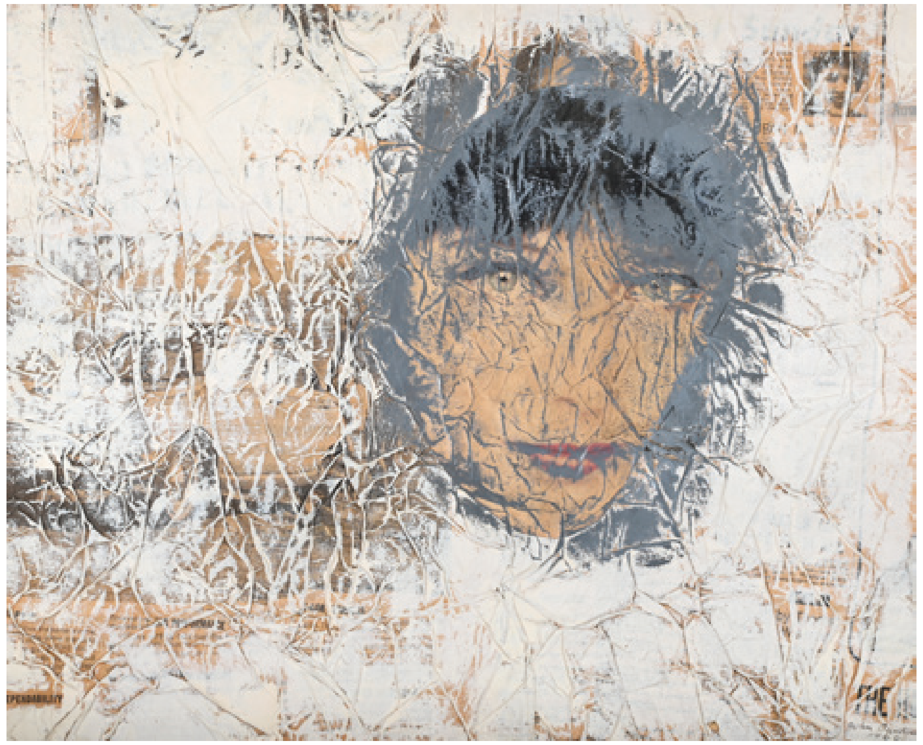
248 λ
DESMOND MORRIS (BRITISH 1928)
*THE NOSTALGIA TRAP*
Ink and watercolour
Signed with initials and dated 92 (lower right);
further signed to backboard (verso)
30 x 25cm (11¾ x 9¾ in.)

£800-1,200

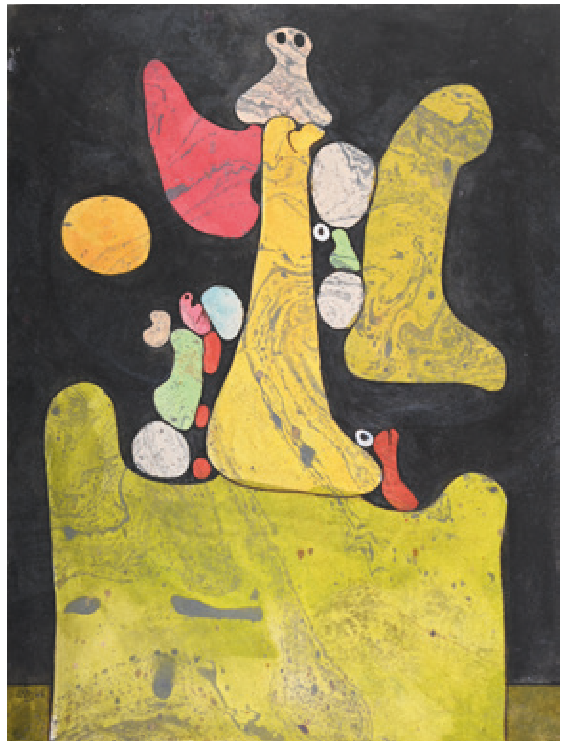
249 λ
JOHN BANTING (BRITISH 1902-1972)
*DEPENDIBILITY*
Mixed media and collage on newspaper
Signed and dated *1960* (lower right)
44.5 x 53.5cm (17½ x 21 in.)

Provenance:
Sale, Private Art Auctions, London,
20 April 2009, lot 2

£1,000-1,500



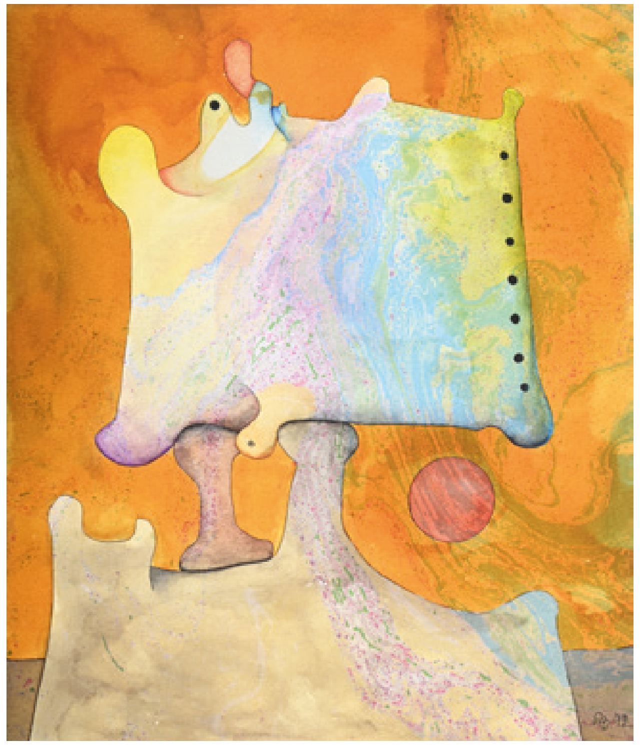
249



250

250 λ
DESMOND MORRIS (BRITISH 1928)
*UNTITLED*
Watercolour and ink
Signed with initials and dated 88 (lower left)
29.5 x 21cm (11½ x 8¼ in.)

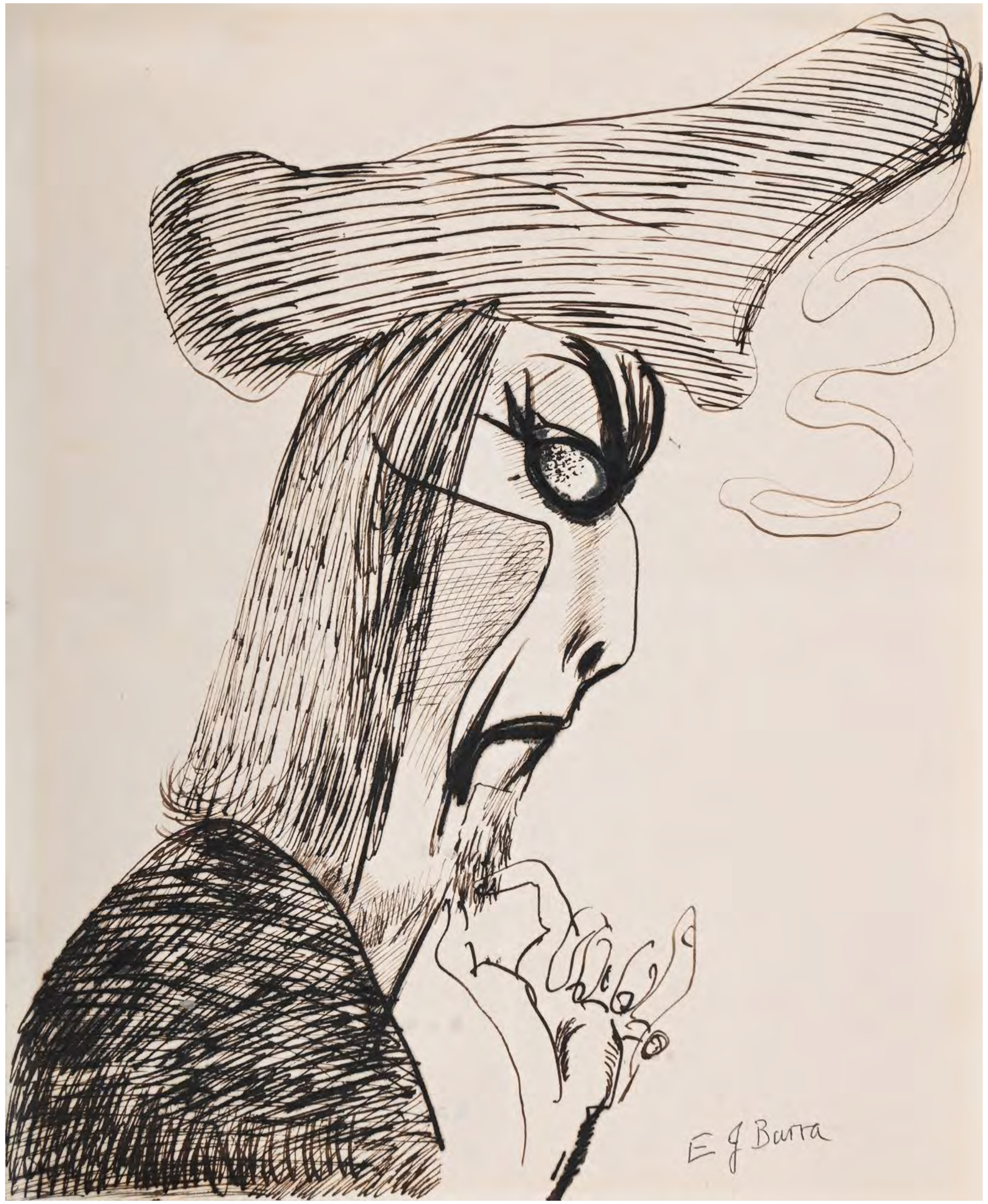
£800-1,200



251

251 λ
DESMOND MORRIS (BRITISH 1928)
*THE OBSESSIONAL*
Ink and watercolour
Signed with initials and dated 92 (lower right);
further signed to backboard (verso)
30 x 25cm (11¾ x 9¾ in.)

£800-1,200



252

**252 λ**
EDWARD BURRA (BRITISH 1905-1976)
*BEARDED MAN*
Ink
Signed (lower right)
25 x 20cm (9¾ x 7¾ in.)

Provenance:
Lefevre Gallery, London

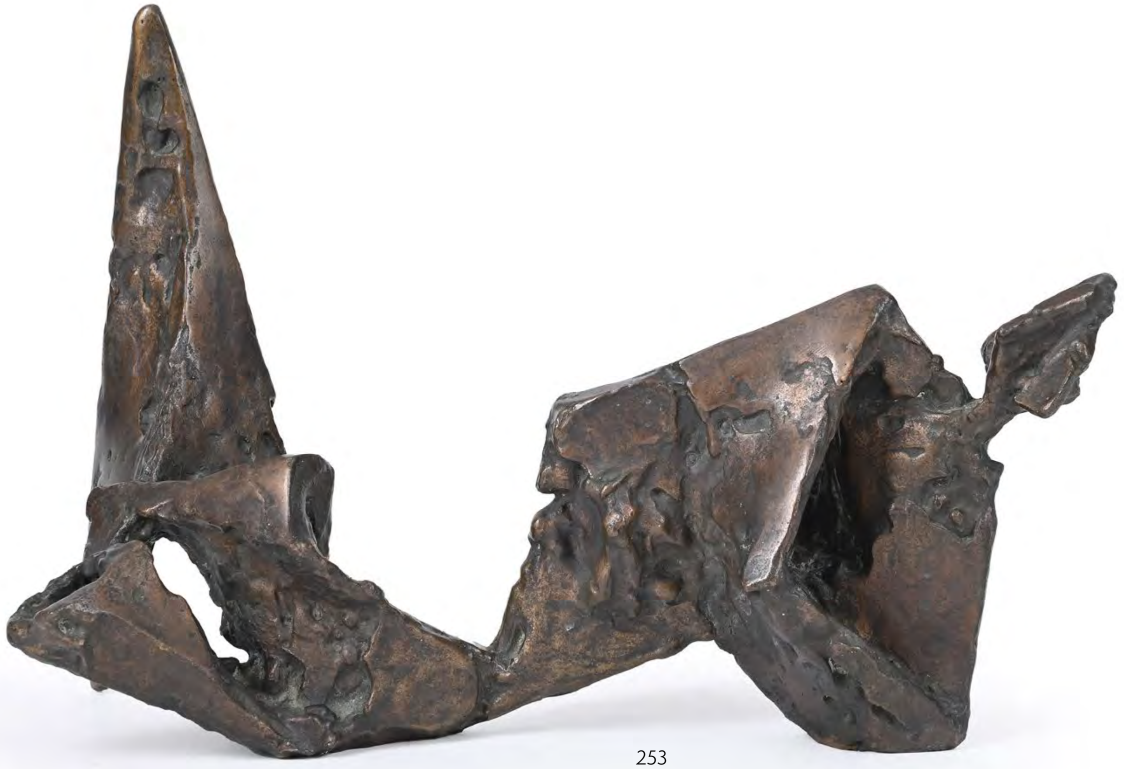
£2,000-3,000

> *We're fiction makers, but the trick is not to go away from this world but to make something just a little bit different. That's where the mystery comes in.*

MCWILLIAM IN CONVERSATION WITH T.P. FLANAGAN, 1981

**253 λ**
FREDERICK EDWARD MCWILLIAM (BRITISH 1909-1992)
*HORIZONTAL FIGURE II*
Bronze with brown patina
Signed with initials and numbered *I/V* (on the torso)
22 x 31cm (8½ x 12 in.)

Conceived in 1961.



253

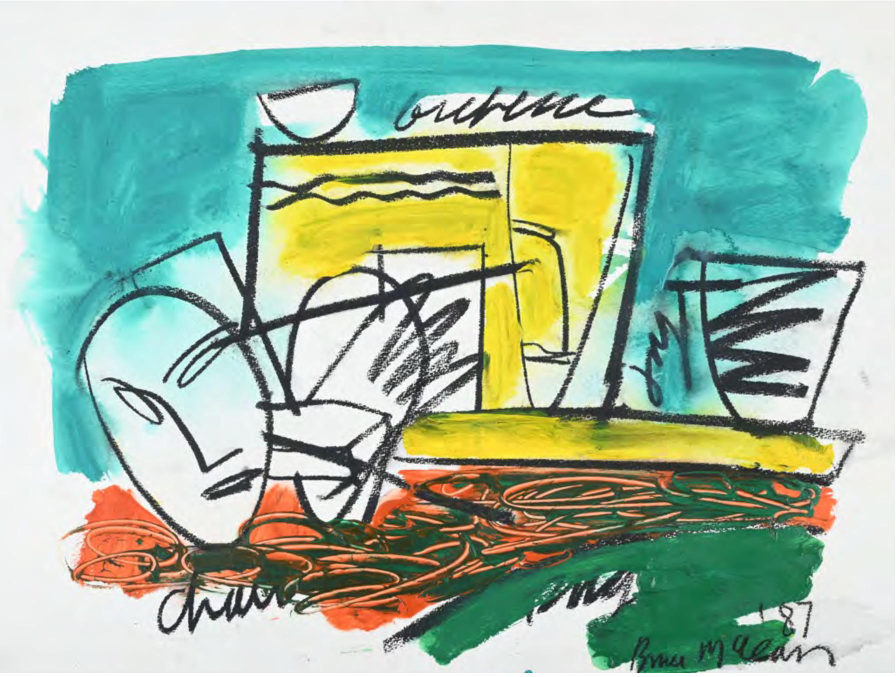
Literature:
D. Ferran & V. Holman, *The Sculpture of F.E. McWilliam*, Lund Humphries in association with the Henry Moore Foundation, Farnham, 2012, p. 134, no. 234 (not illustrated)
Roland Penrose, *McWilliam*, Alec Tiranti Ltd., London, 1964, illus. pl. 99,100

The present sculpture is from McWilliam's series exploring variations of the reclining figure which led to an exhibition at Waddington Gallery in 1963. Bodies poised in mid motion with the extremities lightly touching the surface on which it is placed juxtaposed with sharp angular lines focusing the viewer on the negative space created by the shapes and the light that shines through.

This series of reclining figures evolved into large-scale figures such as Hampstead Figure, 1964 and Puy de Dome Figure, 1962. Roland Penrose published the first monograph on the artist in 1964 and was described by Penrose as 'an inventor of styles.'

*McWilliam shares the avant-garde platform with Moore and Hepworth*, Bryan Robertson, Private View, London: Nelson, 1965, p.97

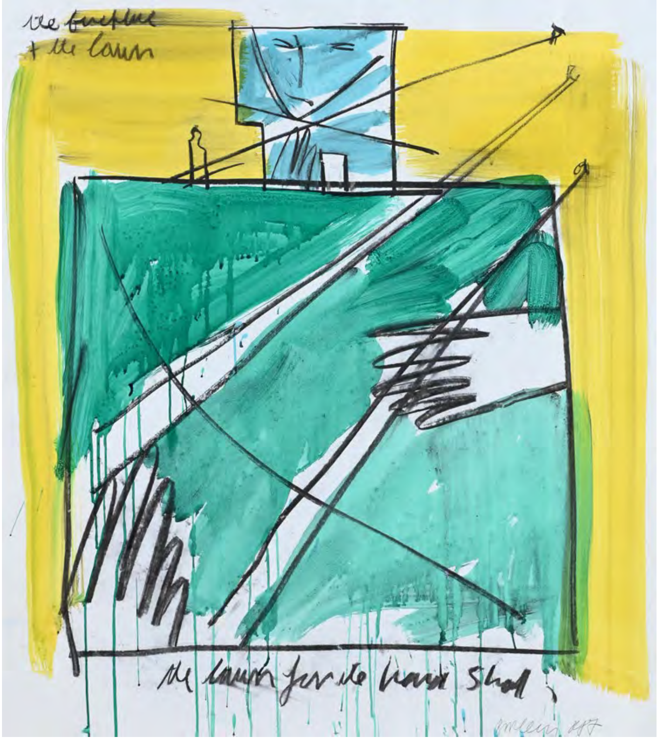
£7,000-10,000


254

254 λ
BRUCE MCLEAN (BRITISH B. 1944)
*UNTITLED*
Gouache, ink and acrylic on paper
Signed and dated *'87* (lower right)
56 x 75cm (22 x 29½ in.)

Provenance:
Galerie Gmyrek, Dusseldorf

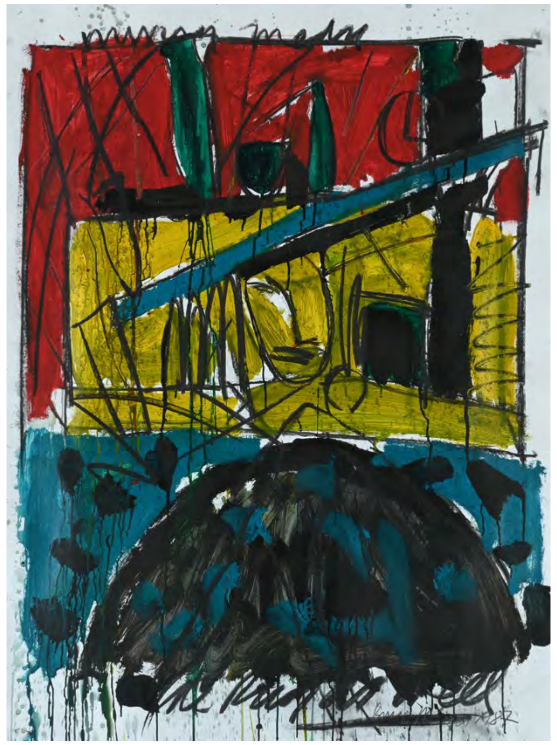
£700-900


255

255 λ
BRUCE MCLEAN (BRITISH B. 1944)
*THE FIREPLACE AND THE LAWN*
Acrylic and ink on paper
Signed and dated *1987* (lower right), titled (upper left)
111 x 99cm (43½ x 38¾ in.)

Provenance:
Galerie Gmyrek, Dusseldorf

£1,000-1,500


256

256 λ
BRUCE MCLEAN (BRITISH B. 1944)
*MINKS MAN, A RUG AS WELL*
Acrylic and ink on paper
Signed and dated *1987* (lower right), titled (upper and lower edge)
137 x 100cm (53¾ x 39¼ in.)

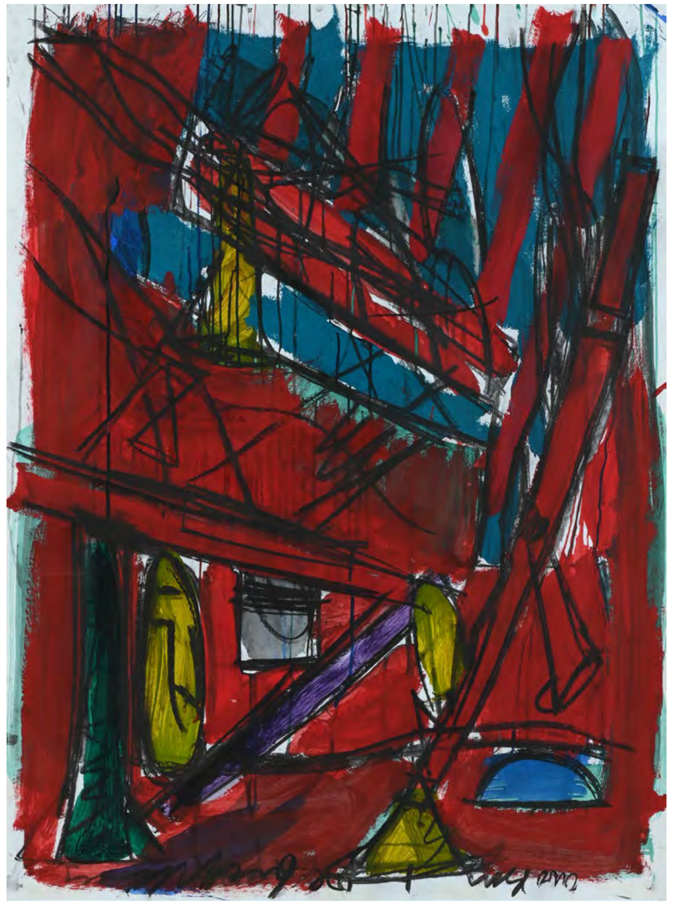
Provenance:
Galerie Gmyrek, Dusseldorf

£1,000-1,500

257 λ
BRUCE MCLEAN (BRITISH B. 1944)
*TWO BOYS, ONE FIREPLACE*
Acrylic and ink on paper
Signed and dated *1987* (lower right), titled (along upper edge)
137 x 100cm (53¾ x 39¼ in.)

Provenance:
Galerie Gmyrek, Dusseldorf

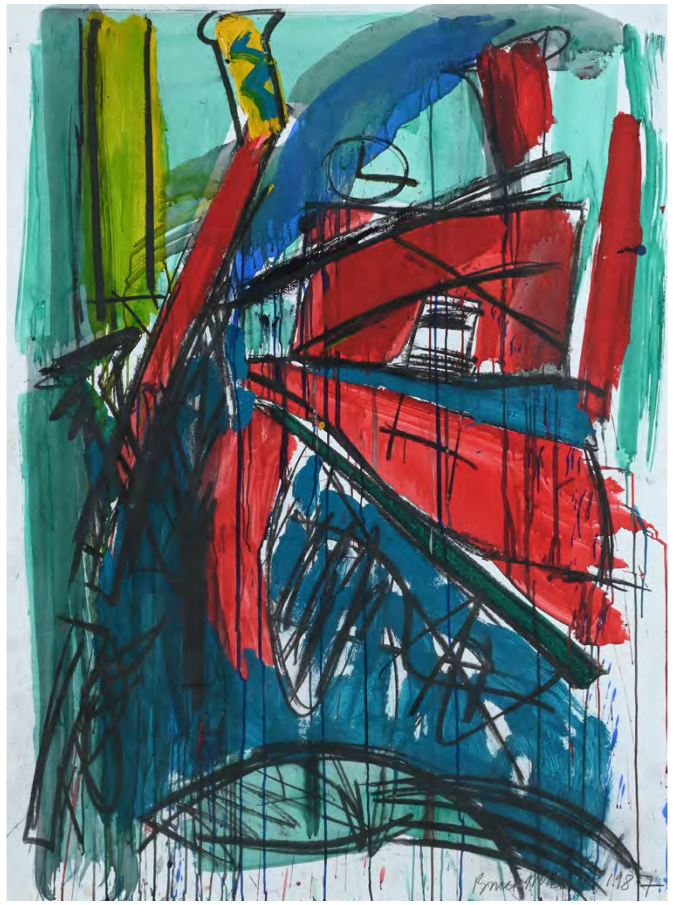
£1,000-1,500

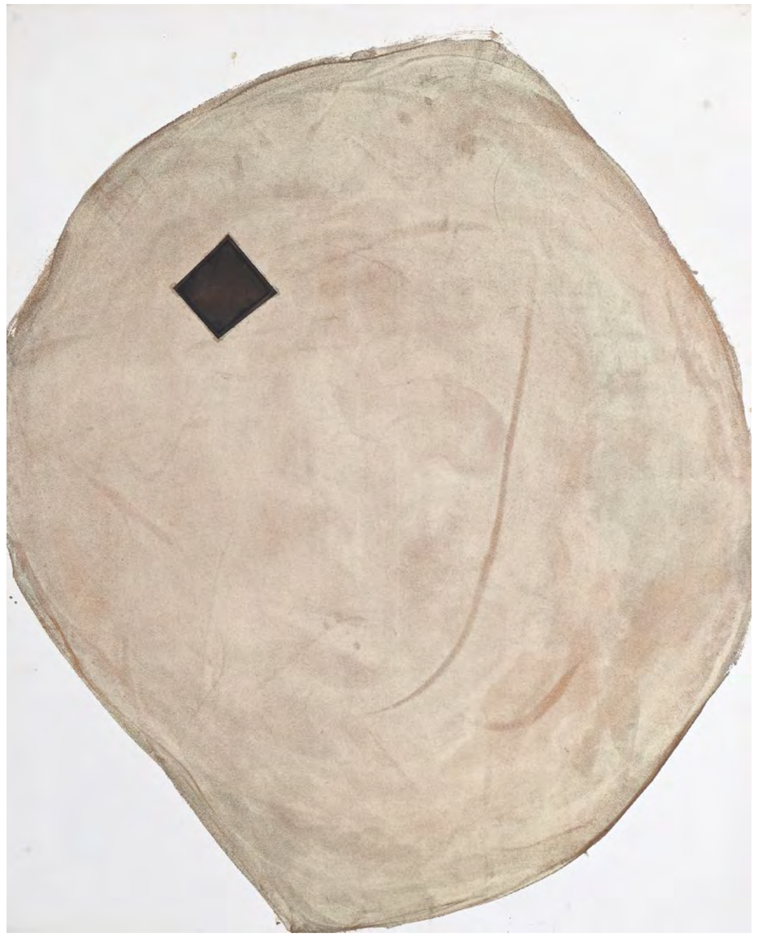

257

258 λ
BRUCE MCLEAN (BRITSH B. 1944)
*UNTITLED*
Acrylic and ink on paper
Signed and dated *1987* (lower right)
137 x 100cm (53¾ x 39¼ in.)

Provenance:
Galerie Gmyrek, Dusseldorf

£1,000-1,500


258



259

259 λ
**VINCENT GASSIN-GRADSTEIN**
**(FRENCH 20TH/21ST CENTURY)**
*UNTITLED*
Oil on canvas
Signed and dated *94* to canvas overlap (verso)
162 x 130cm (63¾ x 51 in.)
Unframed

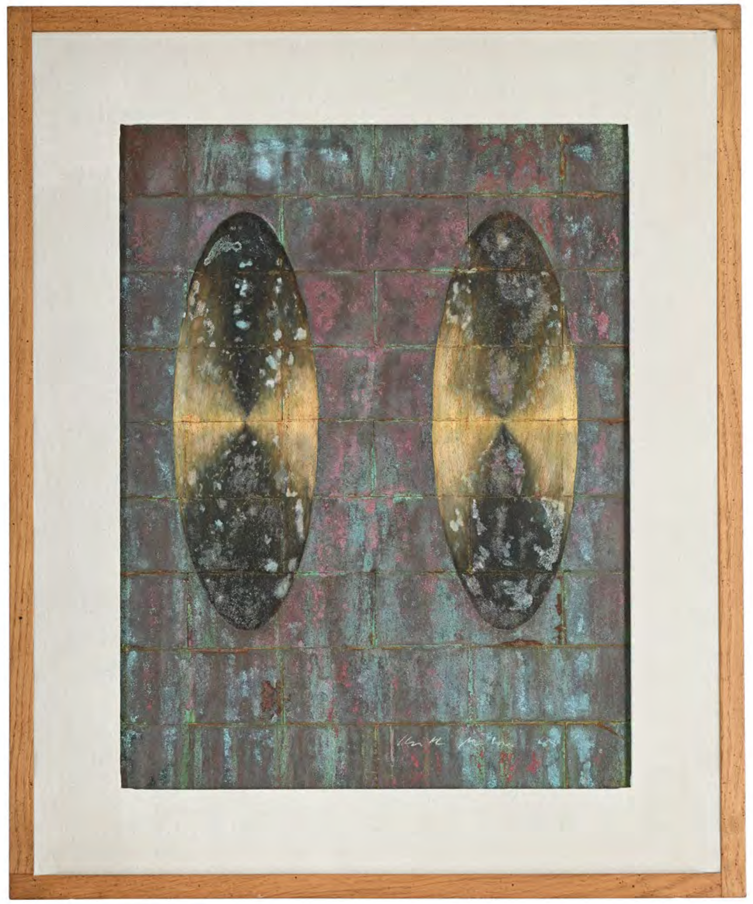
**Provenance:**
Property of a Lady, Eaton Square, London

**£2,000-3,000**

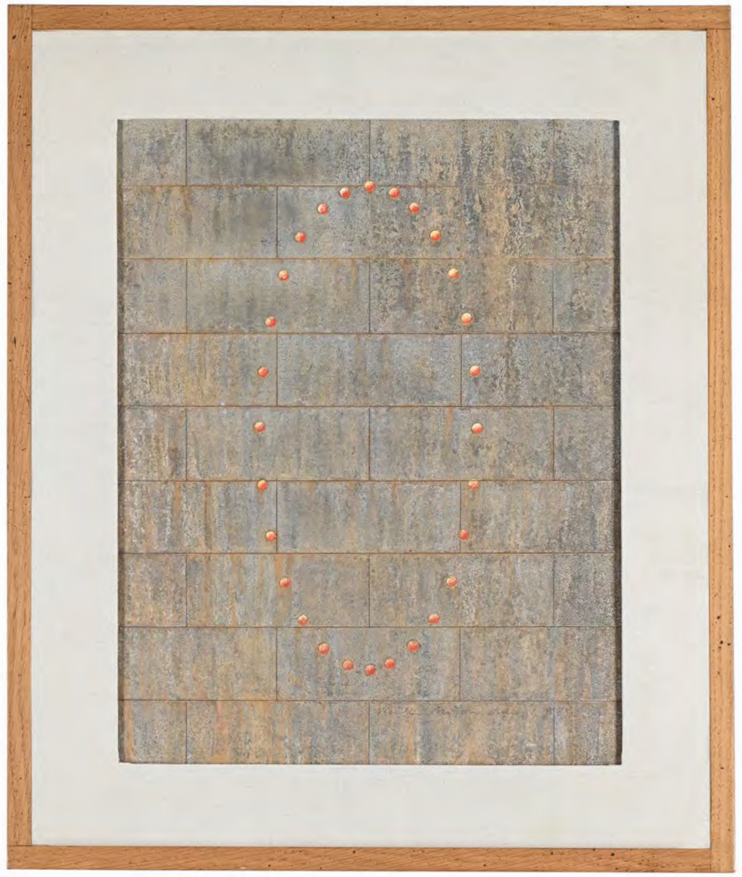
261 λ
**KEITH MILOW (BRITISH B.1945)**
*88/26/D*
Oil on copper
Signed and dated *88* (lower right)
44.5 x 34.5cm (17½ x 13½ in.)

**Exhibited:**
London, Nigel Greenwood Gallery, *Keith Milow: One Hundred Drawings 1988-1989,* May-June 1918

**£600-800**



261



260

260 λ
**KEITH MILOW (BRITISH B. 1945)**
*88/36/D*
Oil on lead
Signed and dated *88* (lower right)
44.5 x 34.5cm (17½ x 13½ in.)

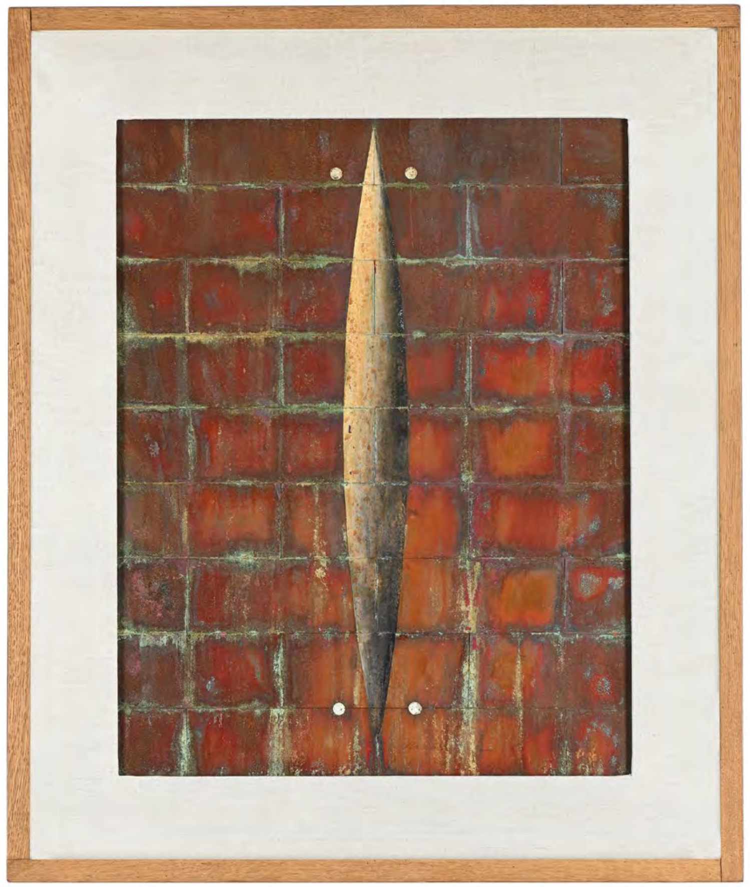
**Exhibited:**
London, Nigel Greenwood Gallery, *Keith Milow: One Hundred Drawings 1988-1989,* May-June 1989

**£600-800**

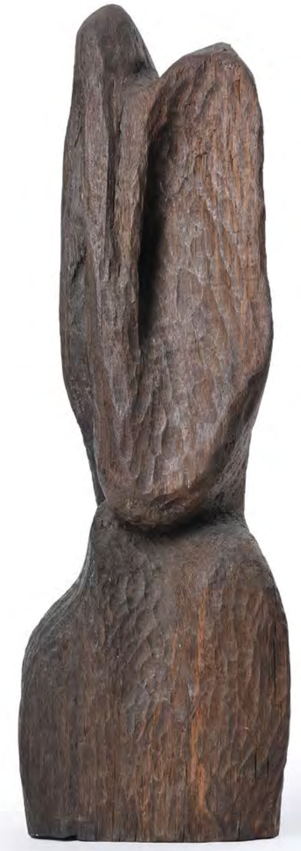
262 λ
**KEITH MILOW (BRITISH B.1945)**
*88/27/D*
Oil on copper
Signed and dated *88* (lower right)
44.5 x 34.5cm (17½ x 13½ in.)

**Exhibited:**
London, Nigel Greenwood Gallery, *Keith Milow: One Hundred Drawings 1988-1989,* May-June 1989

**£600-800**



262



263

### 263 λ

LOUISE STOMPS (GERMAN 1900-1988)
*MEMORIAL*
Wood
Inscribed *ST* (to lower edge)
Height: 51cm (19½in.)

Provenance:
The Bertrand Russell Peace Foundation Ltd., Nottingham (donated by the artist)

Exhibited:
Nottingham, The Bertrand Russell Peace Foundation, *The Bertrand Russell Centenary Art Exhibition and Sale of Works*, May 1973

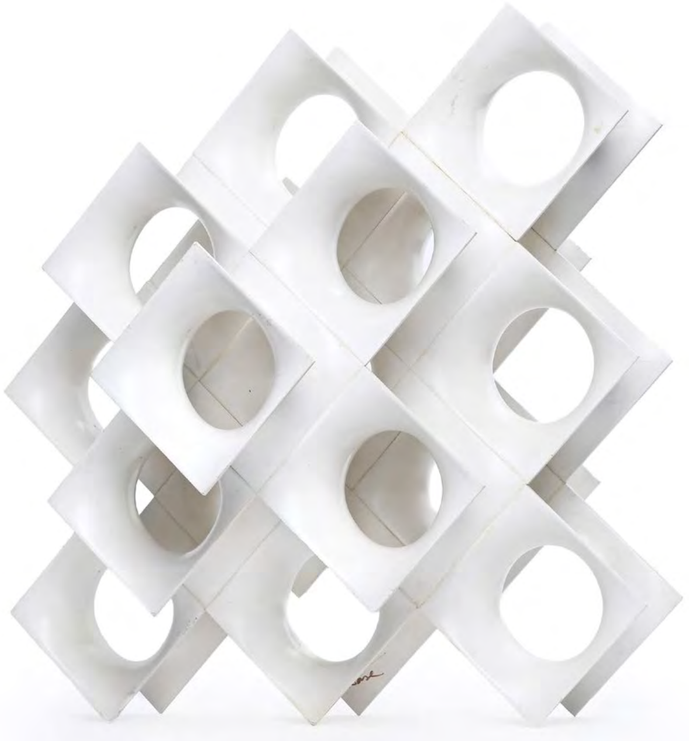
£3,000-5,000

### 264 λ

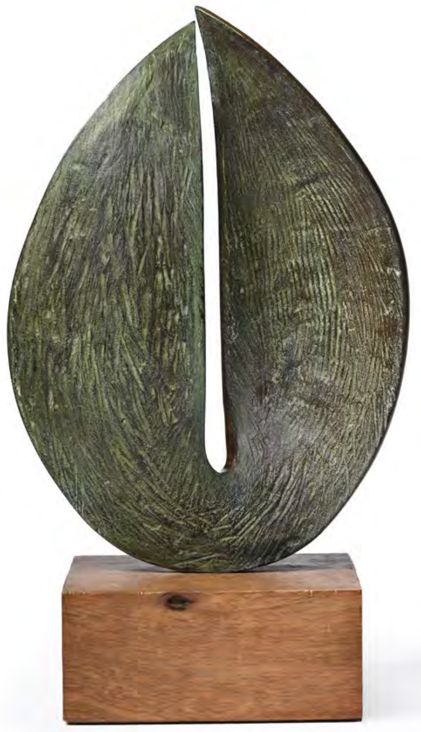
ANGEL DUARTE (SPANISH 1930-2007)
*E7.M.S*
Polystyrene plastic blanc
Signed, titled and inscribed (to back edge)
27.5 x 52cm (10¾ x 20¼ in.)

Provenance:
The Bertrand Russell Peace Foundation Ltd., Nottingham (donated by the artist in the early 1970s)

£1,500-2,500



264



265

### 265 λ

MARGARET LOVELL (BRITISH B. 1939)
*BARQUENTINE II*
Bronze with green patina
Signed and titled (to label on underside of wooden base)
Height (excluding base): 24cm (9¼in.)

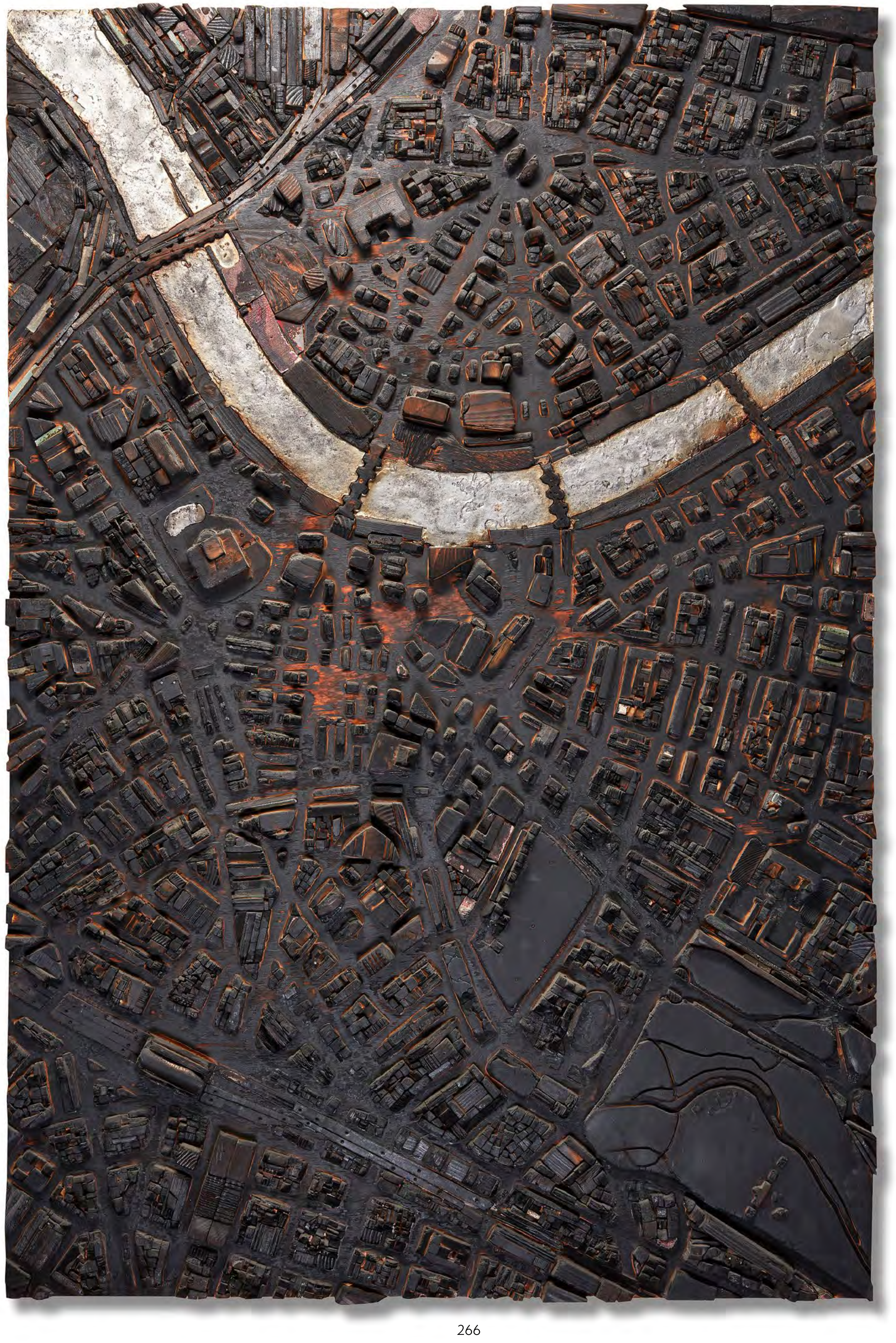
£1,000-1,500

### 266

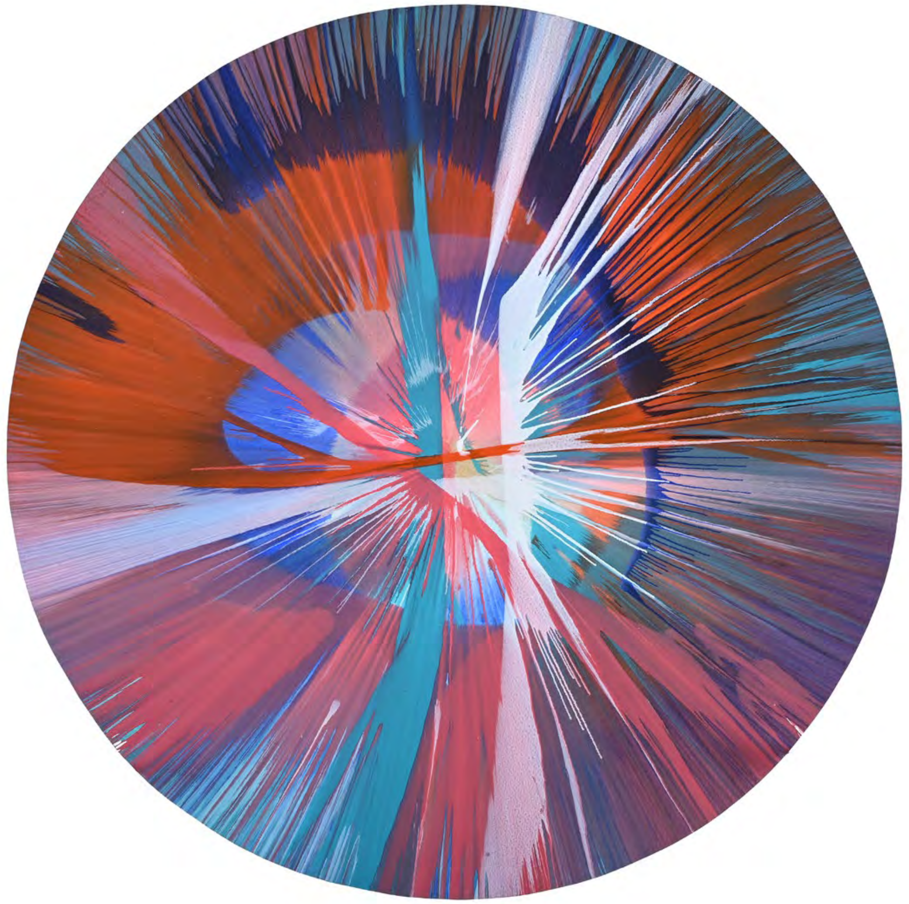
MATTHEW DAY JACKSON (AMERICAN B. 1974)
*DRESDEN*
Burned wood and lead on panel
Signed and dated *2010* (verso)
249 x 165cm (98 x 64¾ in.)

Provenance:
Grimm Fine Art, Amsterdam
Private Collection, Fatima & Eskandar Maleki, London (acquired from the above in 2009)

£10,000-15,000



266

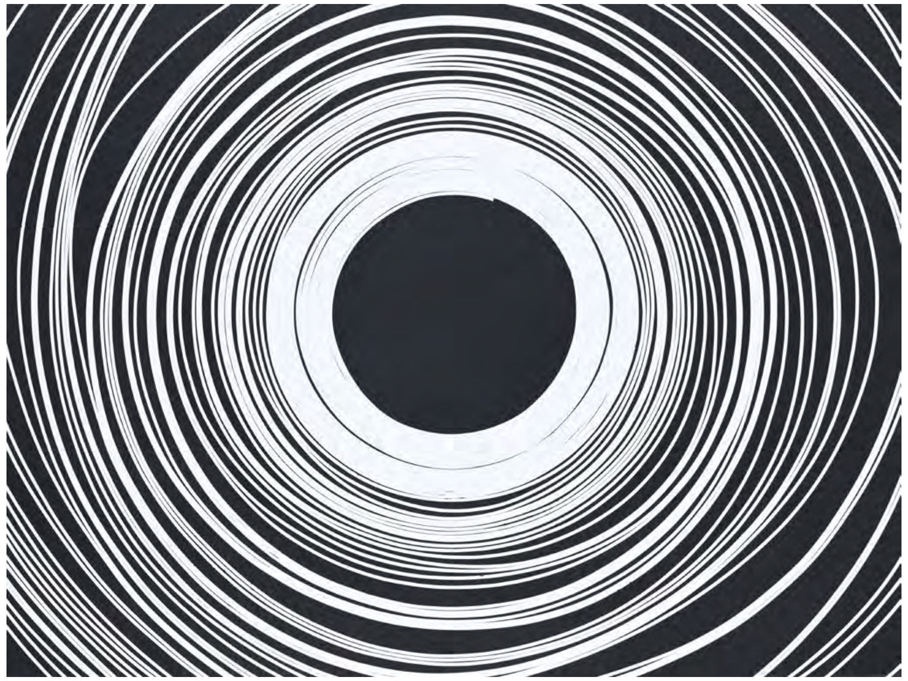


267

267 λ
**DAMIEN HIRST (BRITISH B. 1965)**
*SPIN*
Acrylic on card
Signed with stamped signature (verso)
Diameter: 52cm (20¼in.)
Unframed

Painted to celebrate the opening of the Damien Hirst exhibition at PinchUK Art Centre 25/26 April 2009.

£2,000-3,000



268

268 λ
**MARTINA STECKHOLZER**
**(ITALIAN B. 1974)**
*ARTIST'S BODY*
Acrylic on canvas
Signed, titled and dated *2005*
(to the canvas overlap)
130.5 x 170cm (51¼ x 66¾ in.)
Unframed

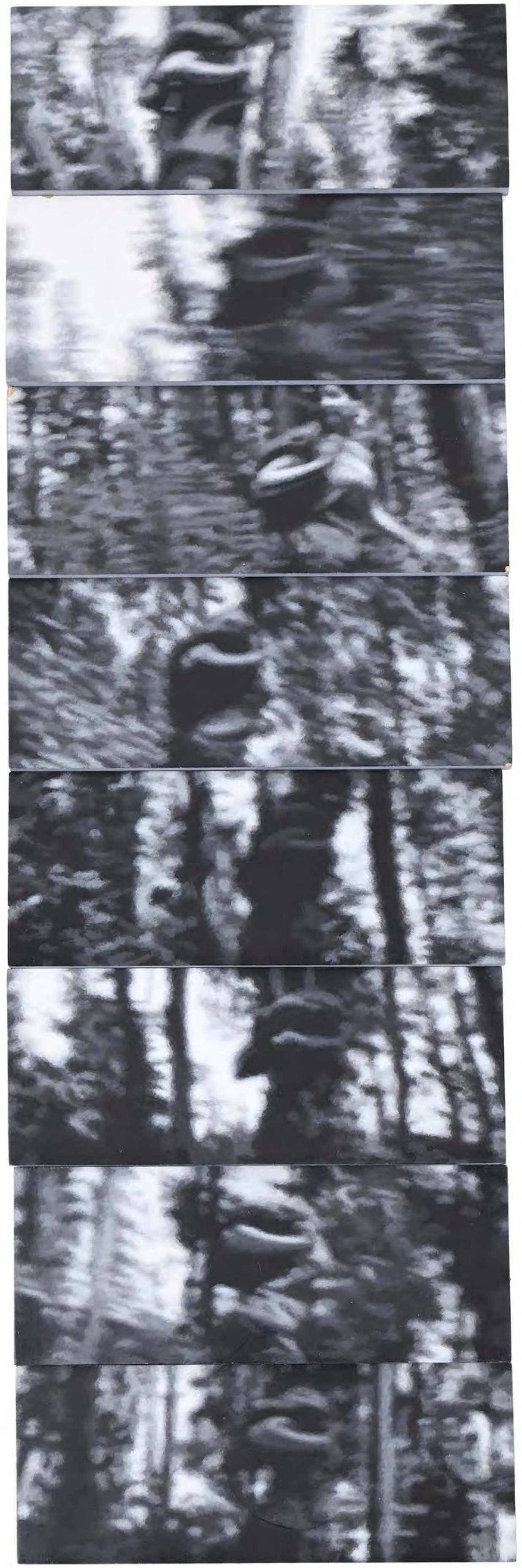
Provenance:
Wilkinson Gallery, London
Sale, Christie's, New York, *90s to Now*,
20 February 2014, lot 14
Acquired from the above by the present owner

£1,000-2,000

269
**PABLO CARDOSO (ECUADORIAN B. 1965)**
*FF 3*
Acrylic on wood, eight works
Each signed, titled, inscribed and dated *2006* (verso)
Each 8.5 x 21cm (3¼ x 8¼ in.)
Unframed (8)

Provenance:
DPM Gallery, Ecuador
Private Collection, Fatima & Eskandar Maleki, London
(acquired from the above in 2015)

£1,000-1,500



269

270

**ABRAHAM PALATNIK (BRAZILIAN 1928-2020)**

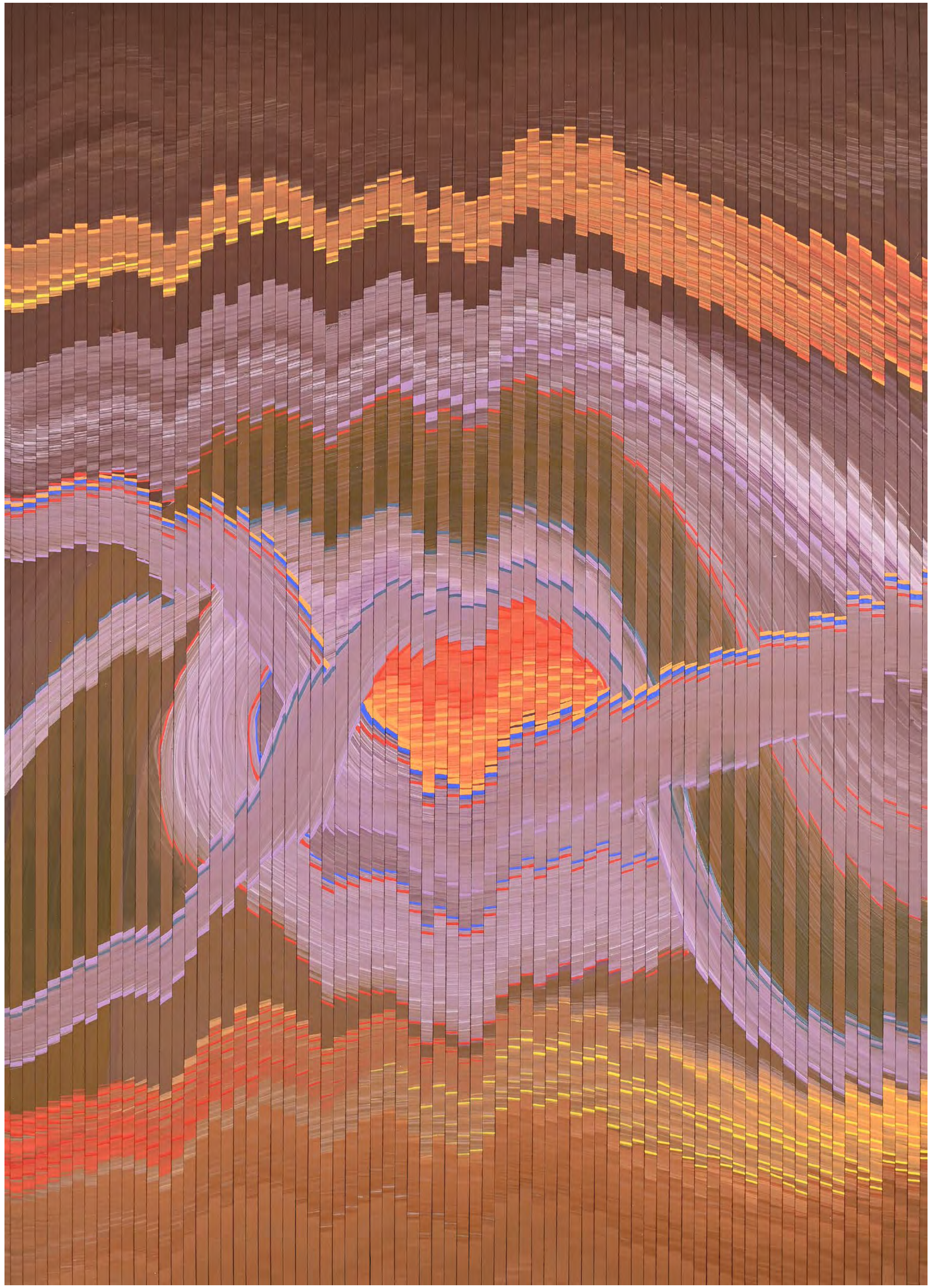
*W-8*

Acrylic on wood

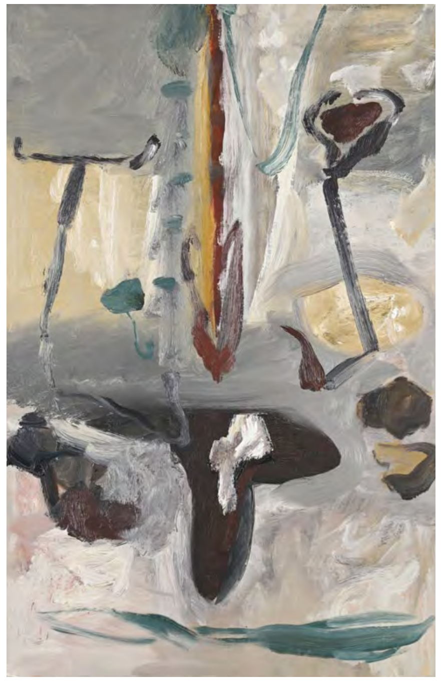
Signed, titled, inscribed and dated *2003* (verso)

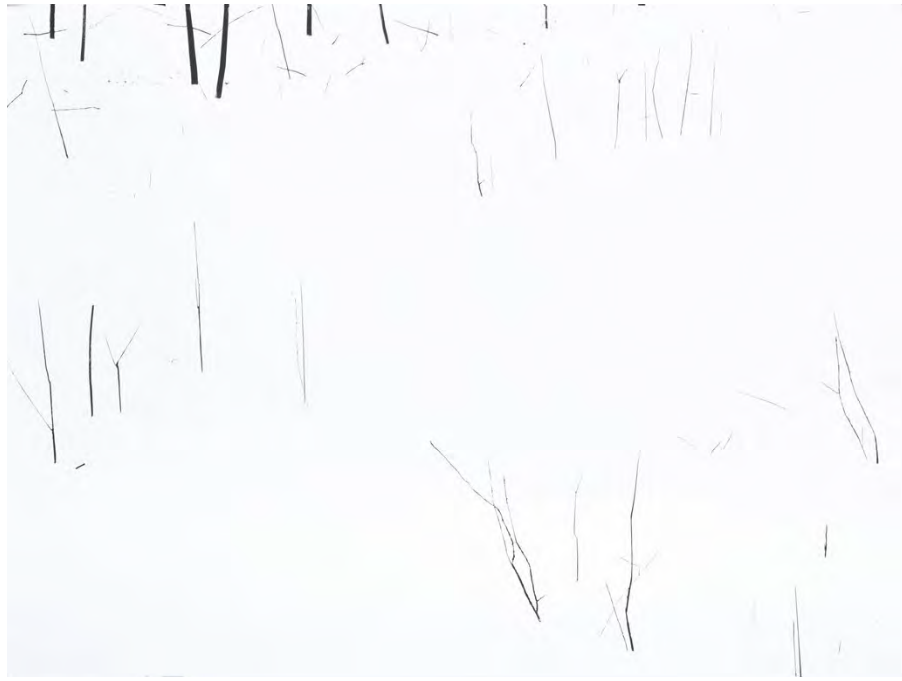
74.5 x 53.5cm (29¼ x 21 in.)

£20,000-30,000



270


271


272

### 271 λ

MAURICE COCKRILL (BRITISH 1936-2013)
*GENERATION 9*
Oil on canvas
Signed, titled and dated *1993* (verso)
92 x 61cm (36 x 24 in.)

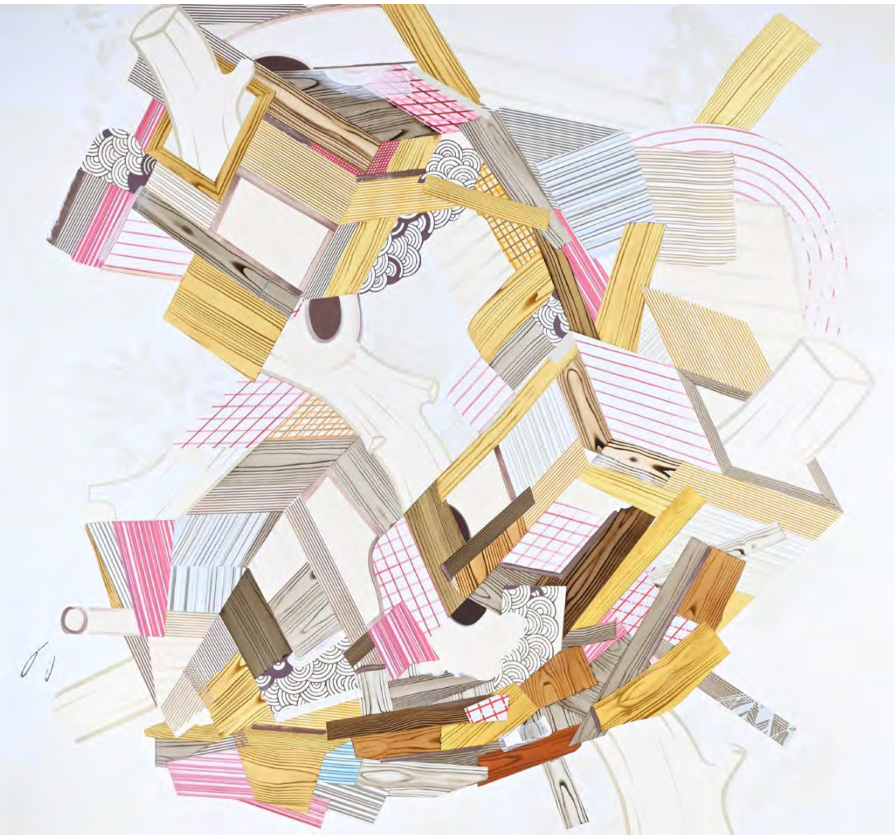
£600-800

### 272 λ

MARTINA STECKHOLZER (ITALIAN B. 1974)
*A PART OF SPEECH*
Acrylic on canvas
Signed, titled and dated *2006*
(on the canvas overlap)
130.5 x 170cm (51¼ x 66¾ in.)
Unframed

Provenance:
Galerie Meyer Kainer, Vienna
Sale, Christie's, New York, *90s to Now*,
20 February 2014, lot 3
Acquired from the above by the present owner

£1,000-2,000

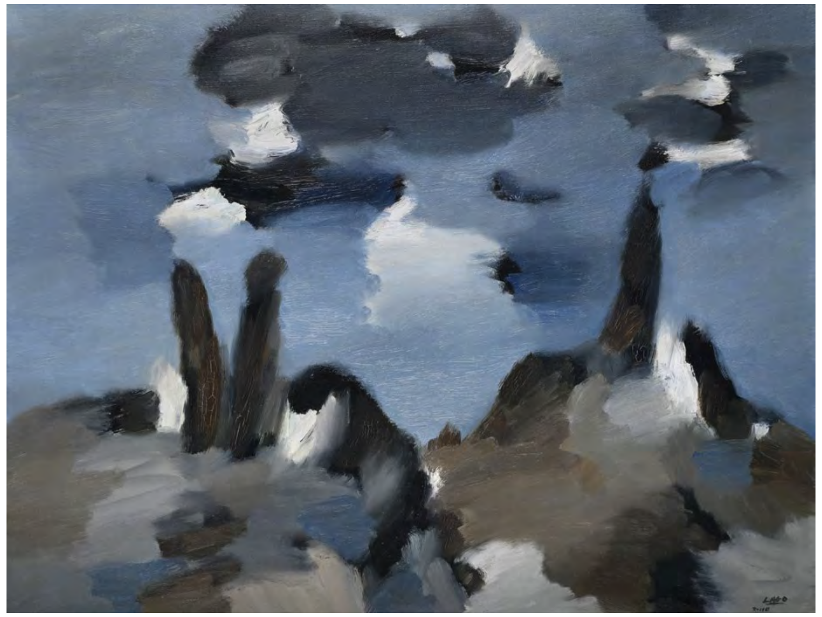

273

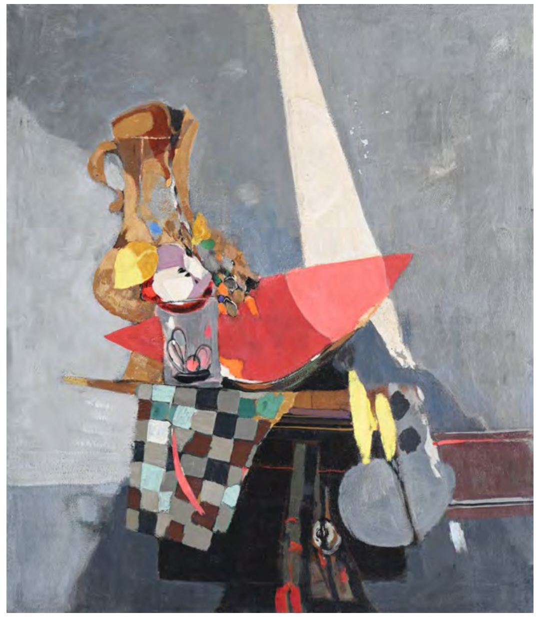
### 273

KEVIN APPEL (AMERICAN B. 1967)
*LITTLE FLOWER*
Oil, acrylic and enamel on canvas laid to panel
Signed, titled and dated *2006* (verso)
203.5 x 211cm (80 x 83 in.)
Unframed

Provenance:
Wilkinson Gallery, London
Sale, Christie's, New York, *90s to Now*,
20 February 2014, lot 99
Acquired from the above by the present owner

£2,000-3,000


274


275

### 274 λ

ANTONIO LAGO RIVERA
(SPANISH 1916-1990)
*ULTRAMAR, SOMBRA, NEGRO*
Oil on canvas
Signed and dated *2-1961* (lower right);
further signed, titled and dated (verso)
81 x 106.5cm (31¾ x 41¾ in.)

Provenance:
Arthur Tooth & Sons Ltd., London,
no. C3373
Private Collection, Sir John Huxtable
Elliott (1930-1922)

Sir John was an eminent British historian and Hispanist who was Regius Professor at Oxford University and honorary fellow of Oriel College, Oxford and also Trinity College, Cambridge.

£1,000-1,500

### 275

ANDRES SEGOVIA (ARGENTINIAN 1929-1996)
*STILL LIFE WITH JUG*
Oil on board
Signed (lower right)
115 x 100cm (45¼ x 39¼ in.)

£600-800

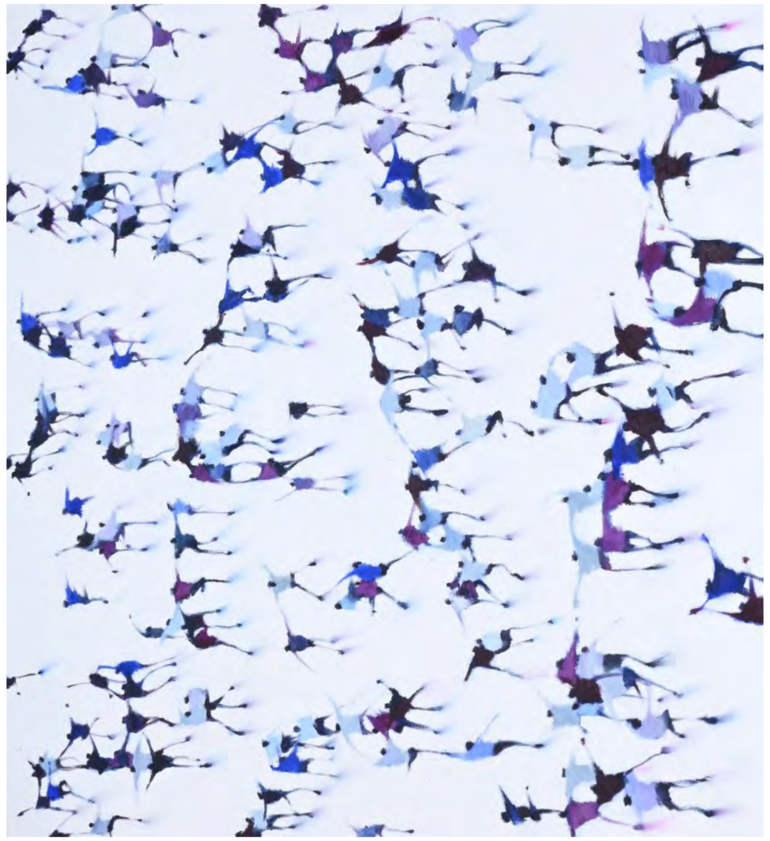
### 276 λ

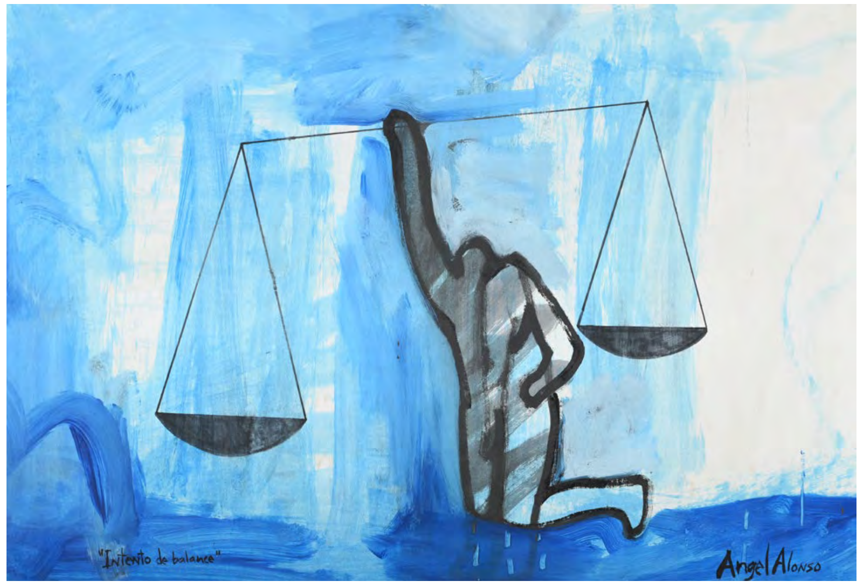
JONATHAN HUXLEY (BRITISH B. 1965)
*RACING BLUE*
Oil on canvas
Signed, titled and dated *2002* (verso)
130 x 142cm (51 x 55¾ in.)
Unframed

Provenance:
Crane Kalman Gallery, London
Acquired from the above by the present owner

Exhibited:
London, Crane Kalman Gallery, *Jonathan Huxley 'Boys own Story'*, February-March 2003

£3,000-5,000


276

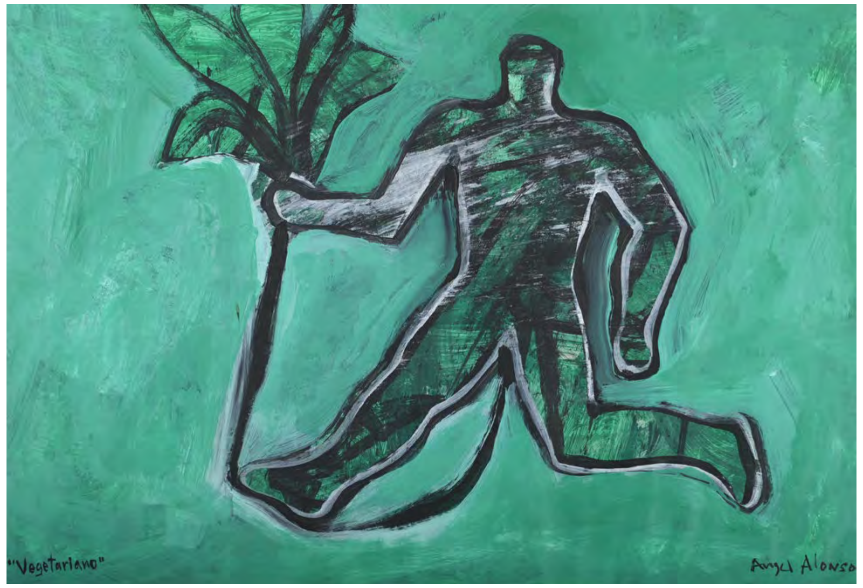

"Intento de balance"
Angel Alonso

277

**277**
**ÁNGEL ALONSO (CUBAN B. 1967)**
*INTENTO DE BALANCE*
Mixed media
Signed (lower right) and titled (lower left)
44 x 62cm (17¼ x 24¼ in.)

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£600-800

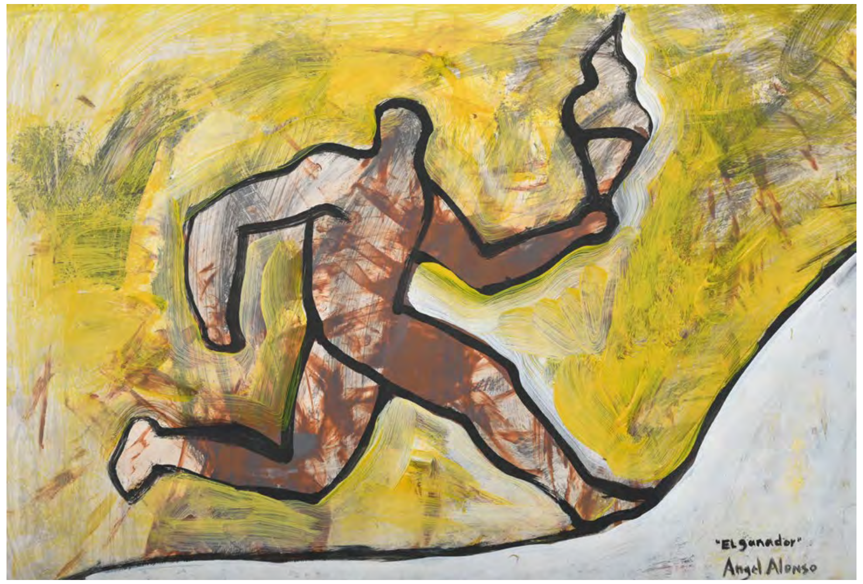

"Vegetariano"
Angel Alonso

278

**278**
**ÁNGEL ALONSO (CUBAN B. 1967)**
*VEGETARIANO*
Mixed media
Signed (lower right) and titled (lower left)
44 x 62cm (17¼ x 24¼ in.)

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£600-800


"El ganador"
Angel Alonso

279

**279**
**ÁNGEL ALONSO (CUBAN B. 1967)**
*EL GANADOR*
Mixed media
Signed and titled (lower right)
44 x 62cm (17¼ x 24¼ in.)

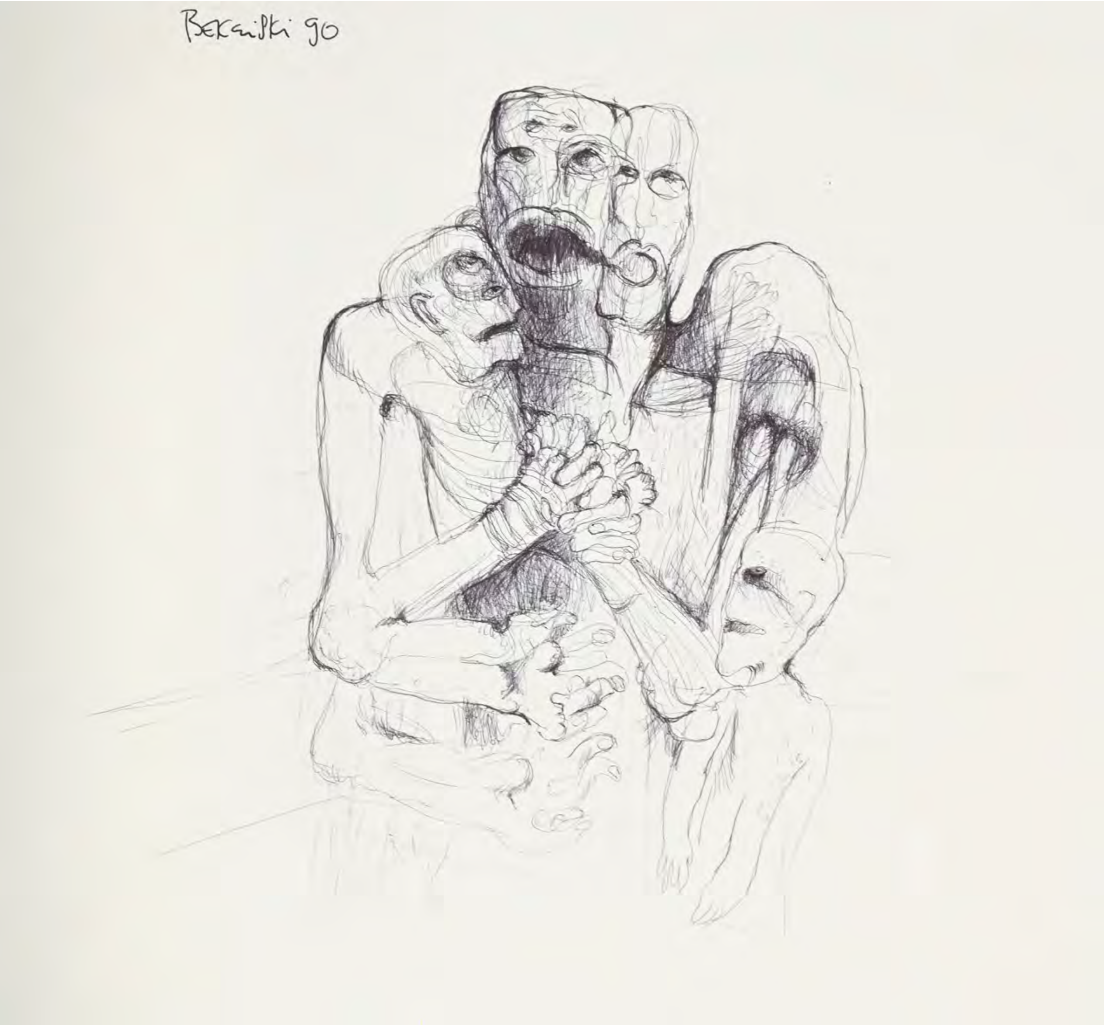
Provenance:
Acquired directly from the artist
Thence by descent to the present owner

£600-800

**280 λ**
**ZDZISLAW BEKSINSKI**
**(POLISH 1929-2005)**
*UNTITLED*
Pen and ink
Signed and dated 90
(upper left)
27.5 x 29cm
(10¾ x 11¼ in.)

Provenance:
Galerie de Seine, Paris

£4,000-6,000

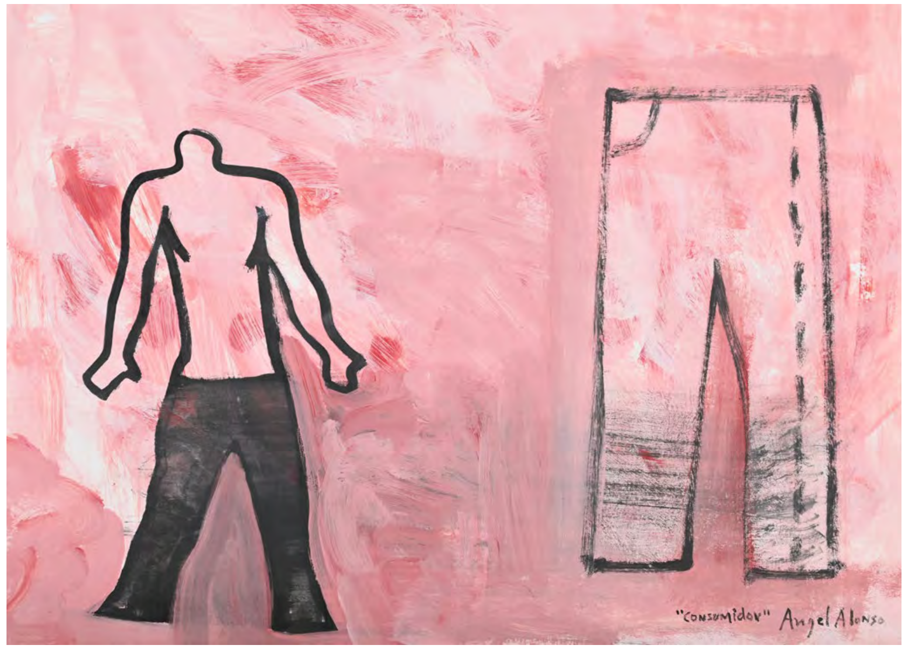

Beksinski 90

280

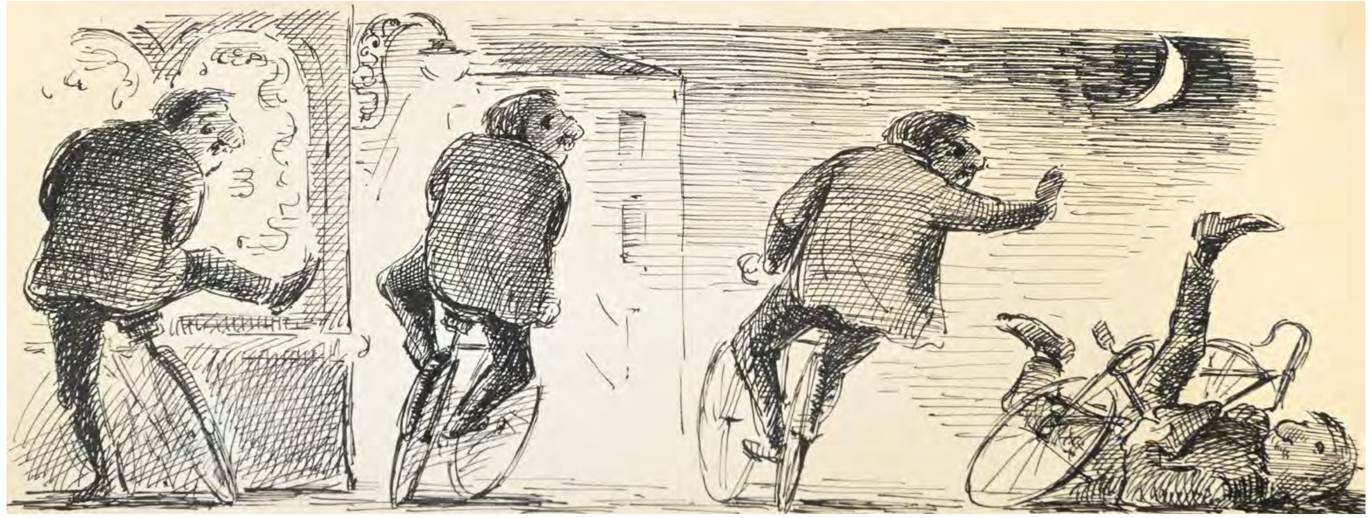
**281**
**ÁNGEL ALONSO (CUBAN B. 1967)**
*CONSUMIDOR*
Mixed media
Signed and dated (lower right)
44 x 62cm (17¼ x 24¼ in.)

Provenance:
Acquired directly from the artist
Thence by descent to the present owner

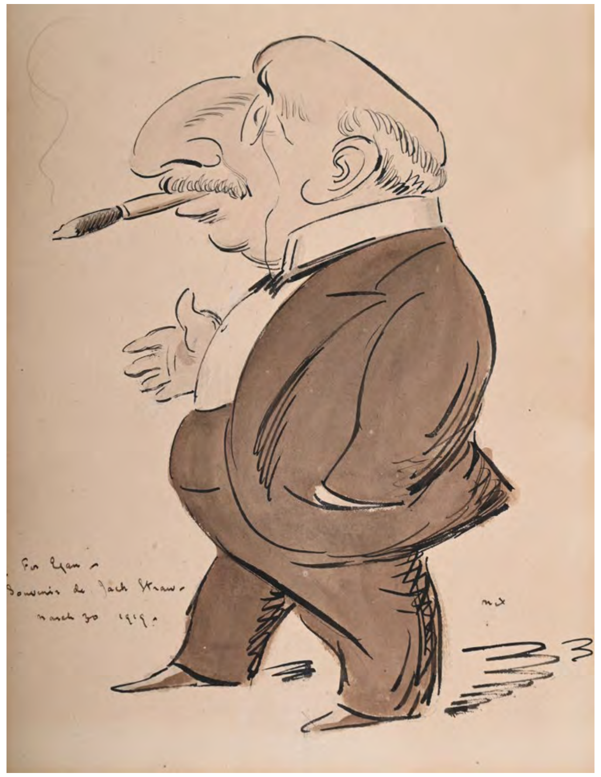
£600-800


"Consumidor" Angel Alonso

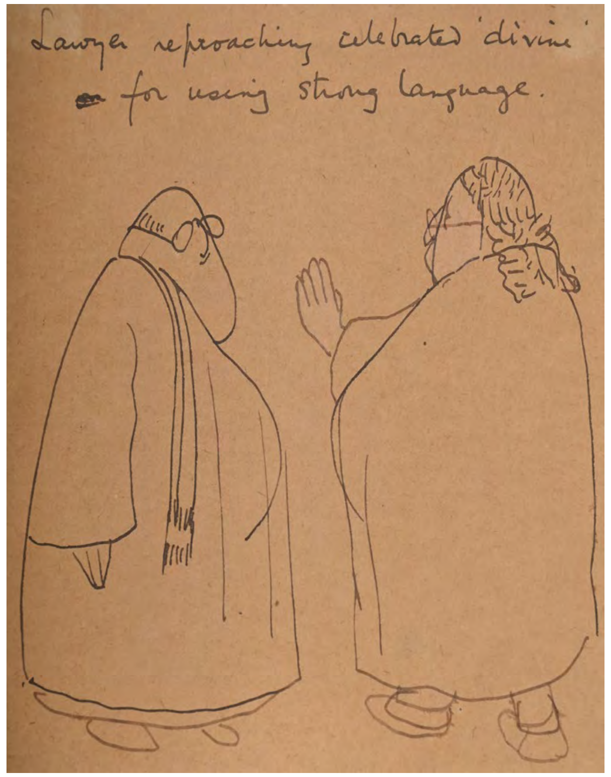
281



282



283


Lawyer reproaching celebrated 'divine'
for using strong language.

284

**282 λ**
EDWARD ARDIZZONE (BRITISH 1900-1979)
*EXCESS OF INTAKE OVER EXERCISE*
Ink
Titled within mount window
9 x 22.5cm (3½ x 8¾ in.)

Provenance:
The Mayor Gallery, London, no. 5349

£200-300

**283 λ**
MAX BEERBOHM (BRITISH 1872-1956)
*STUDY OF A GENTLEMAN SMOKING*
Watercolour and ink
Signed and inscribed

Provenance:
Sale, Criterion, London, 23 September 2021, lot 239

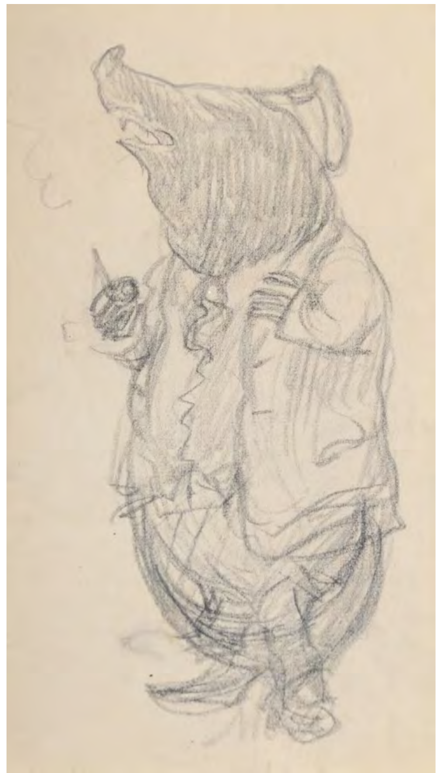
£600-800

**284 λ**
JOHN NORTHCOTE NASH (BRITISH 1893-1977)
*LAWYER REPROACHING CELEBRATED 'DIVINE' FOR USING STRONG LANGUAGE*
Ink
Inscribed (to upper edge)
20 x 15cm (7¾ x 5¾ in.)

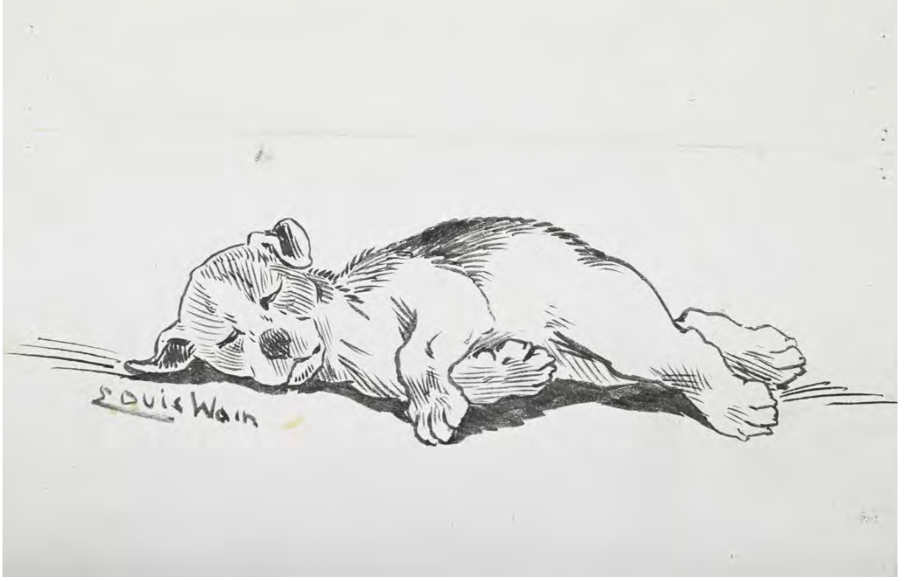
Executed *circa* 1923.

Provenance:
New Grafton Gallery, London.
Acquired from the above by Sarah Poland

£200-300



285



286

**285 λ**
ERNEST HOWARD SHEPARD
(BRITISH 1879-1976)
*MOLE WITH PIPE*
Pencil
12 x 6.5cm (4½ x 2½ in.)
Illustration for *Bertie's Escapade* by Kenneth Grahame, 1949.

Provenance:
Estate of the artist
Sally Hunter Fine Art Ltd., London
Private Collection (acquired from the above in December 1988)

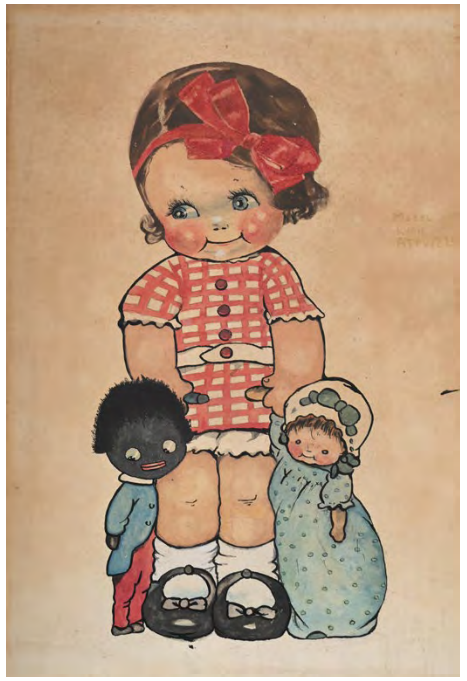
Exhibited:
London, Sally Hunter Fine Art Ltd.,
*E. H. Shepard*, December 1988, no. 200

£1,000-1,500

**286**
LOUIS WAIN (BRITISH 1860-1939)
*SLEEPING PUPPY*
Ink
Signed (lower left)
12 x 17cm (4½ x 6½ in.)

Provenance:
Lawrence Oxley, Alresford

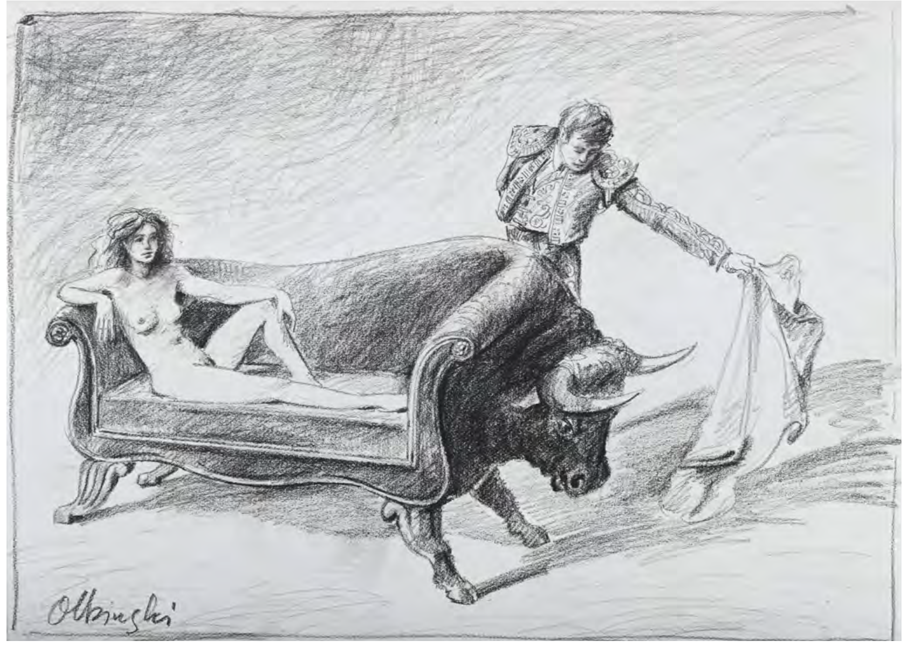
£400-600



287

**287 λ**
MABEL LUCIE ATTWELL
(BRITISH 1879-1964)
*CHILD WITH DOLLS*
Watercolour
Signed (right upper-centre)
32 x 21cm (12½ x 8¼ in.)

£200-300



288

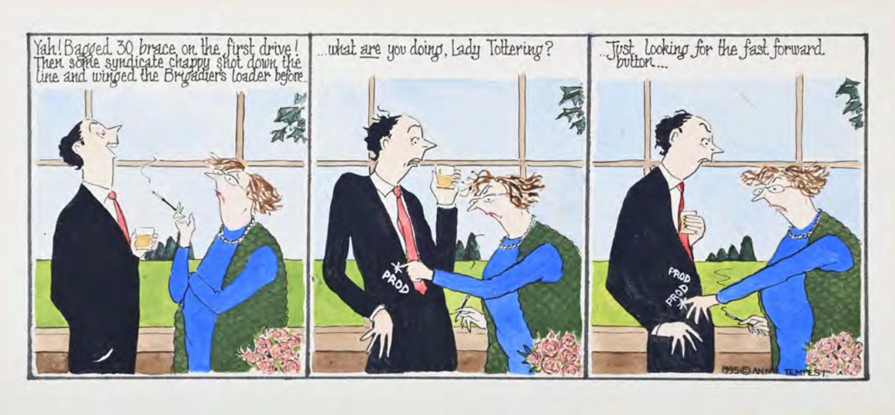
## 288 λ

**RAFAŁ OLBIŃSKI (POLISH B. 1943)**
*CARMEN, NEW YORK CITY OPERA*
Charcoal
Signed (lower left)
45 x 61cm (17½ x 24 in.)

Provenance:
Galerie van der Straeten, Amsterdam
Acquired from the above by the present owner in 2000

This work is the original drawing for Carmen, the opera by George Bizet based on the novel by Prosper Merimee in 1995 performed by the New York City Opera.

£1,000-1,500


Yah! Bagged 30 brace on the first drive! Then some syndicate chappy shot down the line and winged the Brigadier's loader before...
...what are you doing, Lady Tottering?
...Just looking for the fast forward button...

289 (part lot)

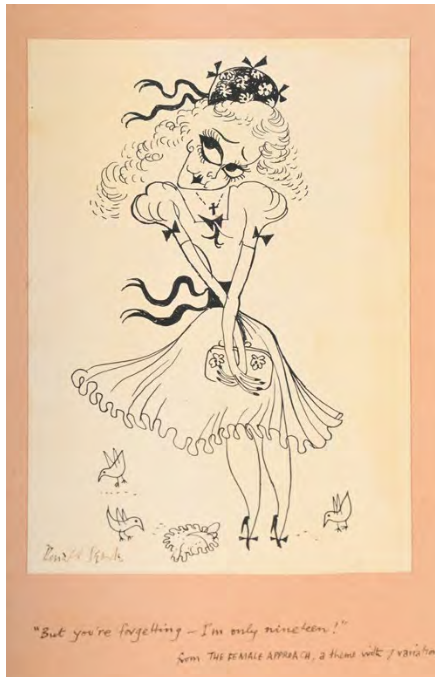
## 289 λ

**ANNIE TEMPEST (BRITISH B. 1959)**
*"WHAT ARE YOU DOING LADY TOTTERING?"*
Watercolour and pen and ink
Signed and dated*1995* (lower right)
14 x 29.5cm (5½ x 11½ in.)

Together with one further watercolour, and ten ink caricatures depicting characters and escapades from Annie Tempest's Tottering-by-Gently series in Country Life, variously signed and inscribed. (12)

Provenance:
The Estate of a deceased Gentleman

£400-600


"But you're forgetting – I'm only nineteen!"
from THE FEMALE APPROACH, a theme with / variation

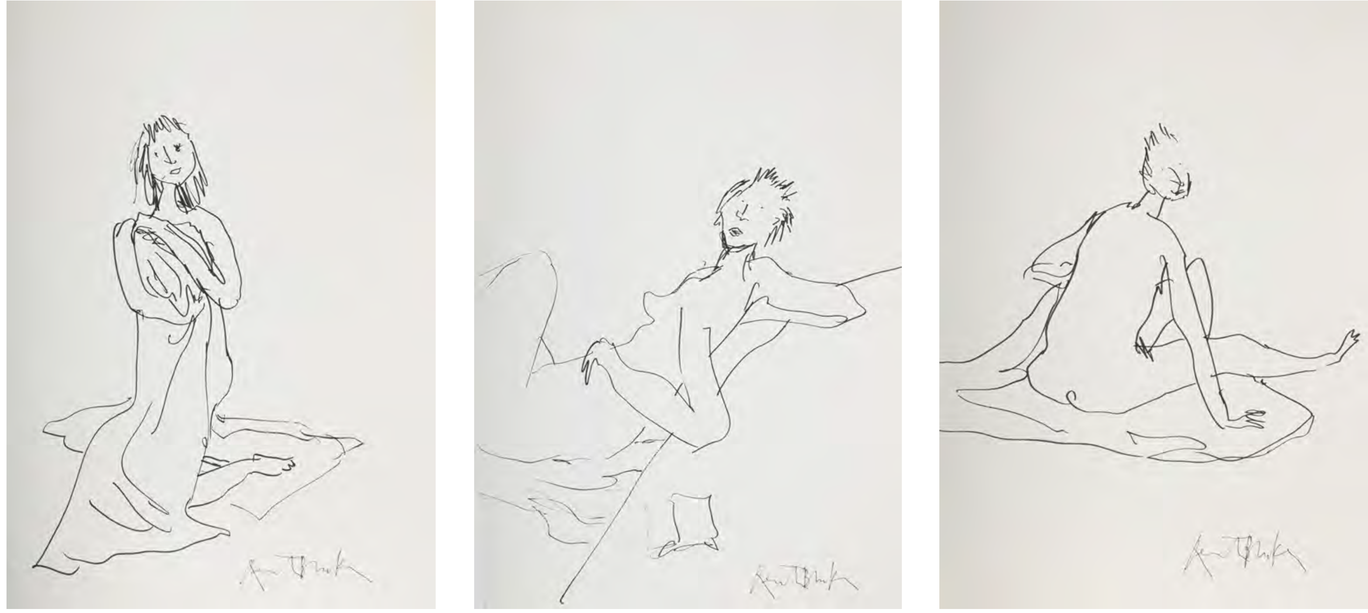
290

## 290 λ

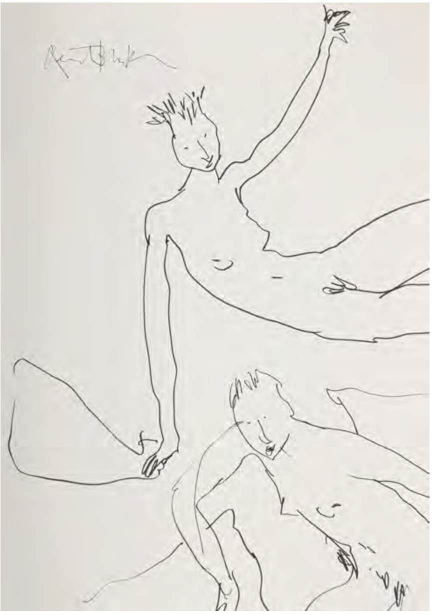
**RONALD SEARLE (BRITISH 1920-2011)**
*BUT YOU'RE FORGETTING -I'M ONLY NINETEEN!*
Ink
Signed (lower left), titled and inscribed (to sheet mount)
15.5 x 10.5cm (6 x 4 in.)

From *The Female Approach*, published in 1956.

£300-500



291



## 291 λ

**QUENTIN BLAKE (BRITISH B. 1932)**
*THE BATH TOWEL 1; THE BATH TOWEL 2; THE BATH TOWEL #3; THE BATH TOWEL #4*
Felt tip pen
Each signed (lower right)
Each 42 x 28.5cm (16½ x 11 in.) (4)

Provenance:
Sale, Christie's, London, *Quentin Blake: Not in Books*, 10-17th December 2019, lots 142-145

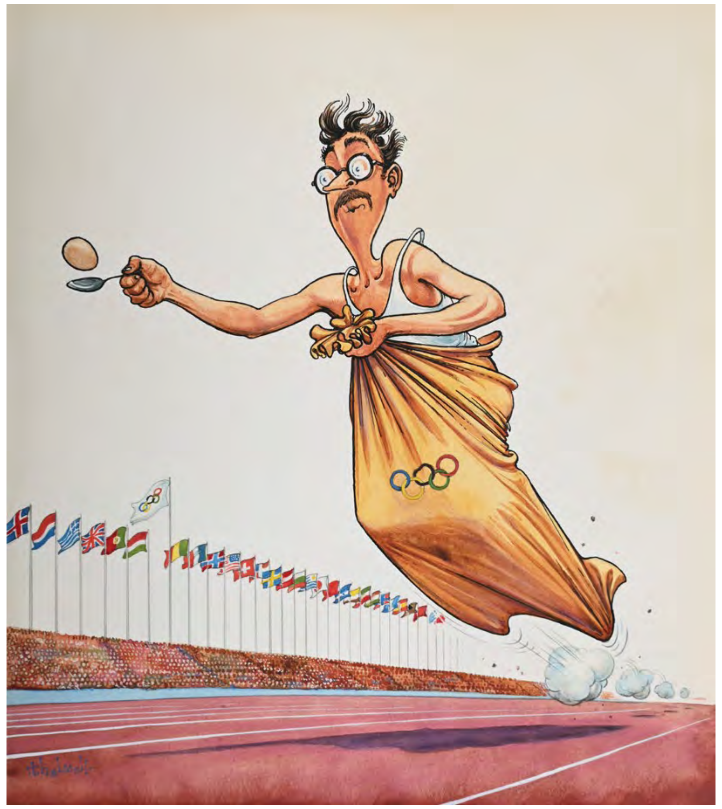
£1,500-2,000

## 292 λ

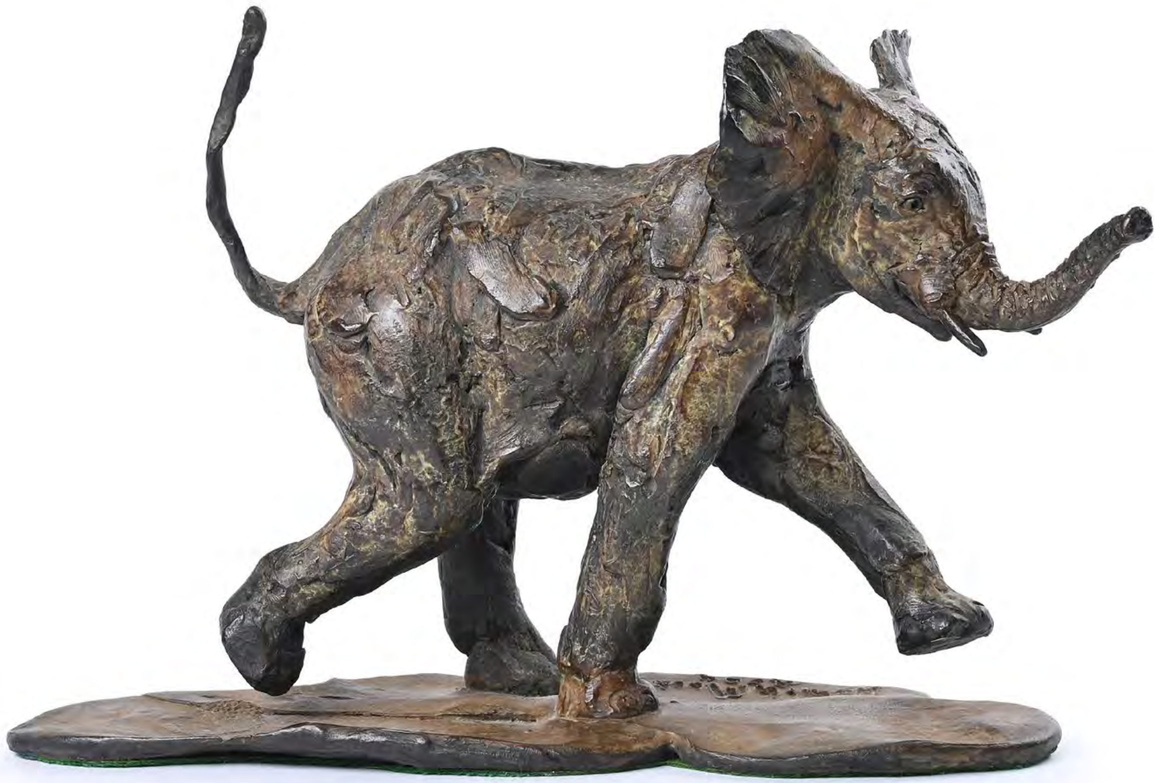
**NORMAN THELWELL (BRITISH 1923-2004)**
*TO HELL WITH THE OLYMPICS! (PUNCH)*
Gouache, watercolour and ink
Signed (lower left)
26 x 23cm (10 x 9 in.)

The present illustration was used for the *Punch* publication dated 6-12 September 1972.

£300-500



292



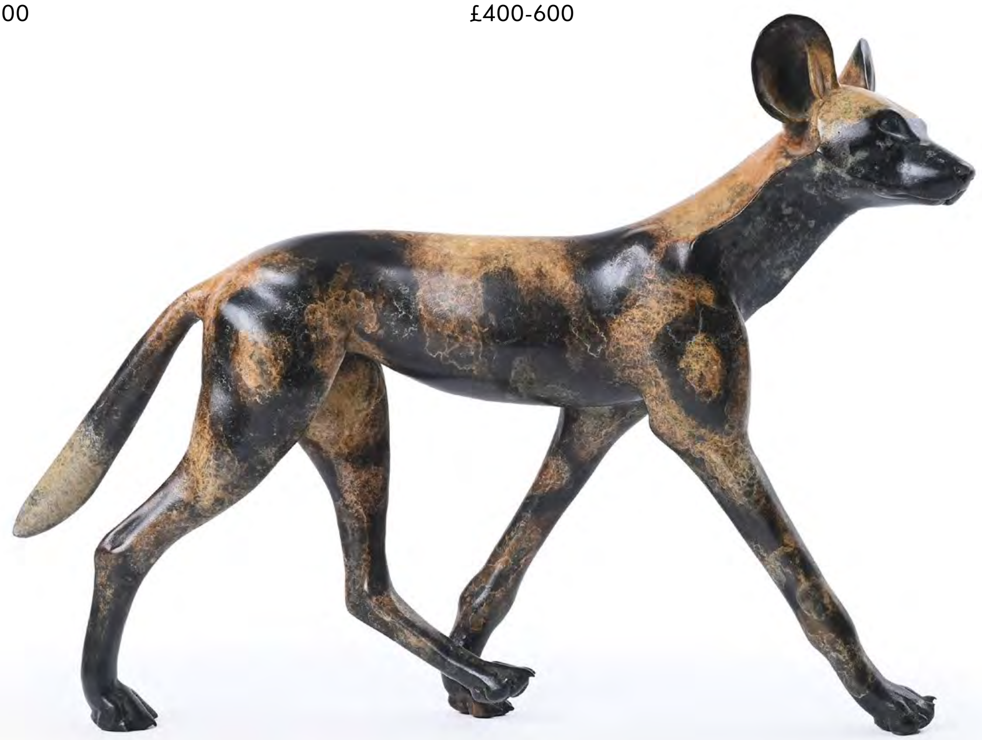
293

**293 λ**
**HAMISH MACKIE (BRITISH B. 1973)**
*ELEPHANT CALF*
Bronze
Signed, dated *2009* and numbered *7/35* (to base)
21 x 32cm (8¼ x 12½ in.)

**£1,500-2,000**

**294 λ**
**ADAM BINDER (BRITISH B. 1970)**
*WILD DOG*
Bronze
Signed and numbered *4/13* (to underside of the dog's left front paw)
22 x 30cm (8½ x 11¾ in.)

**£400-600**

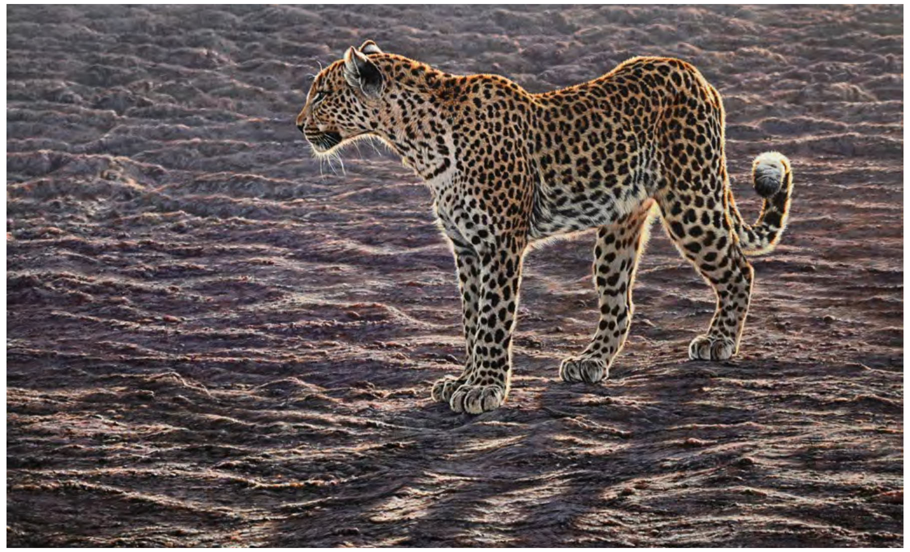


294

**295 λ**
**ALAN M. HUNT (BRITISH B. 1947)**
*STANDING LEOPARD*
Oil on board
Signed and dated *1998* (lower right)
74 x 120cm (29 x 47 in.)

**Provenance:**
Halcyon Gallery, London

**£1,000-1,500**

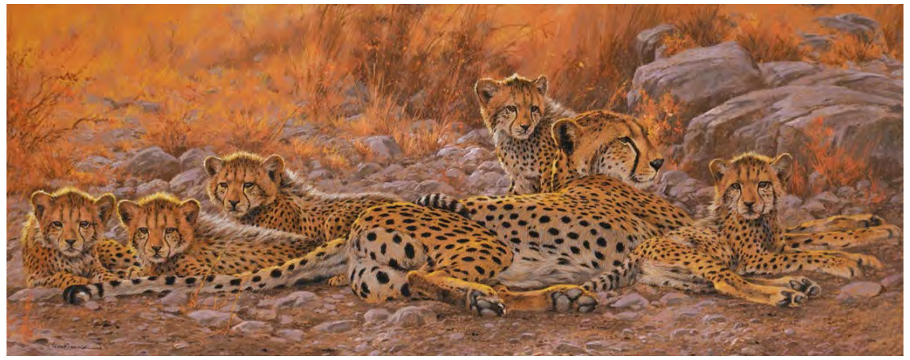


295

**296**
**KIM DONALDSON**
**(ZIMBABWEAN B. 1952)**
*CHEETAH FAMILY*
Pastel
Signed (lower left)
49 x 126cm (19¼ x 49½ in.)

**Provenance:**
Halcyon Gallery, London

**£500-800**

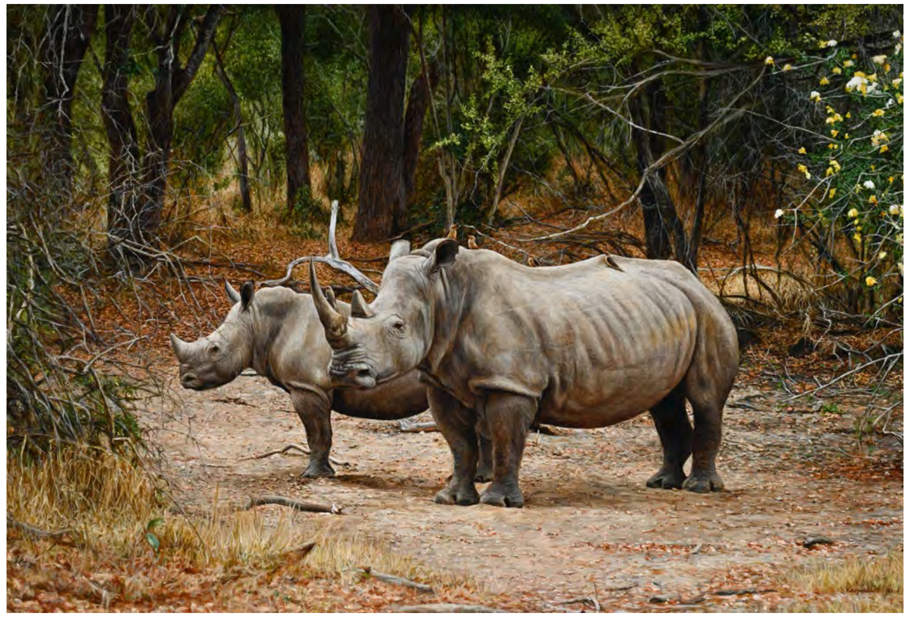


296

**297 λ**
**TONY KARPINSKI (BRITISH B. 1965)**
*OXPECKER PERCH - RHINOS*
Oil on board
Signed, titled, dated *Kapama, South Africa 2000* and further inscribed (to back board)
41 x 51cm (16 x 20 in.)

**Provenance:**
Haynes Fine Art, Broadway

**£1,500-2,500**



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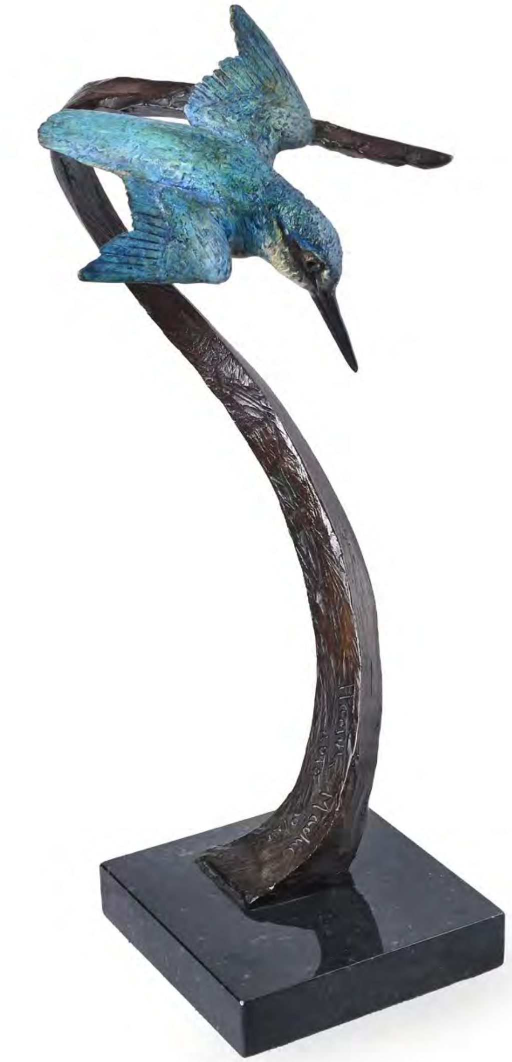
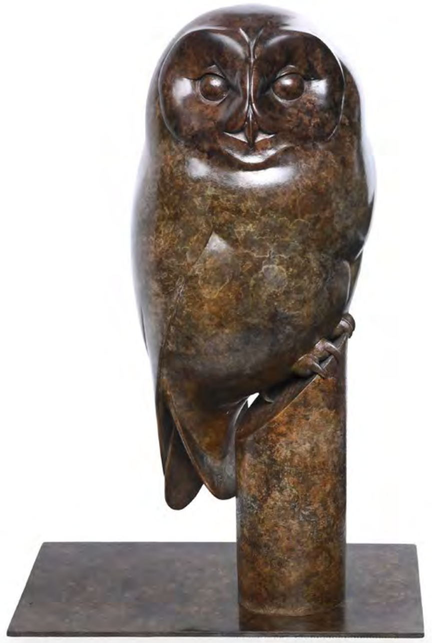


298

**298 λ**
**HAMISH MACKIE (BRITISH B. 1973)**
*KINGFISHER*
Bronze
Signed, dated *2010* and numbered *10/25*
Height (excluding base): 43.5cm (17in.)

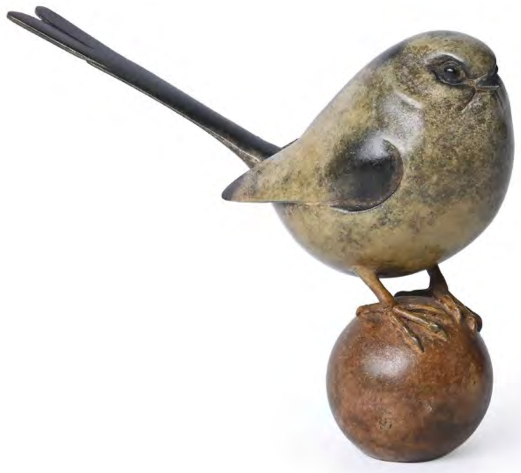
**£1,000-1,500**



299

**299 λ**
**ADAM BINDER (BRITISH B. 1970)**
*LITTLE OWL*
Bronze
Signed, dated *12* and numbered *1/2* (to base of tail)
Height: 30cm (11¾in.)

**£600-800**



300

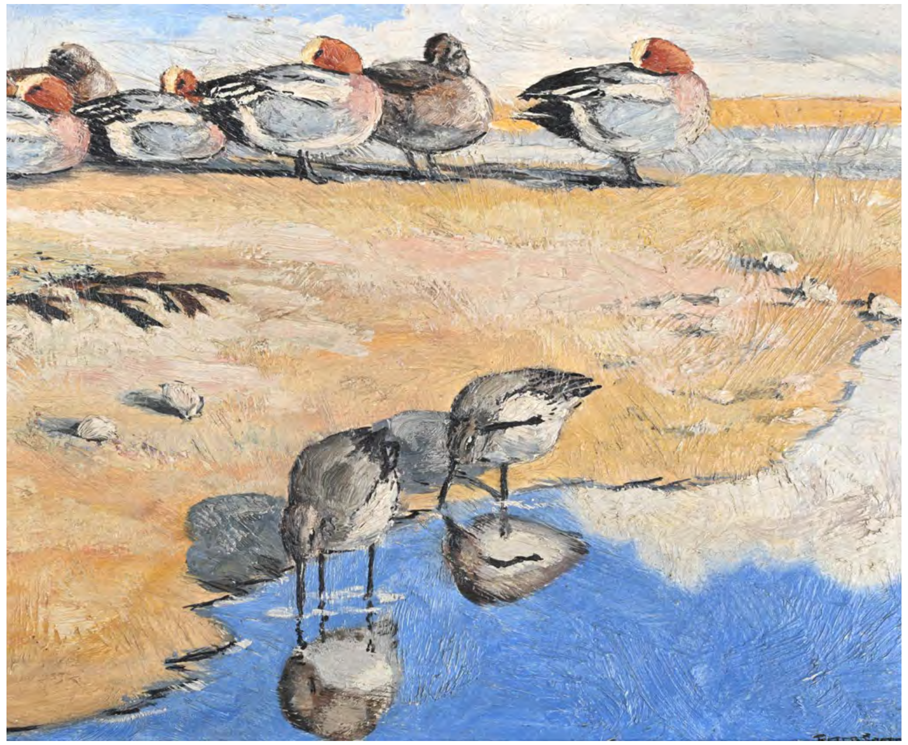
**300 λ**
**ADAM BINDER (BRITISH B. 1970)**
*LONG TAILED TIT*
Bronze
Signed and numbered 5/24 (to spherical base)
Height: 9.5cm (3½in.)

**£300-500**

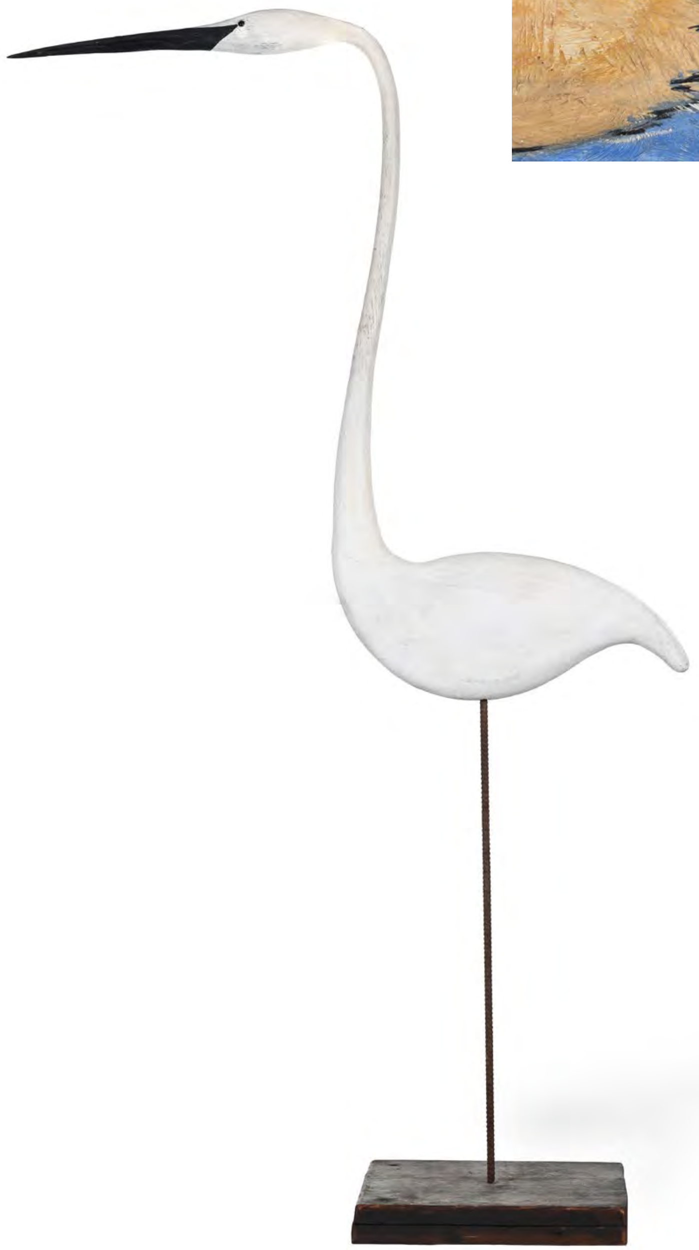
**301 λ**
**PETER SCOTT (BRITISH 1909-1989)**
*WIDGEON AND DUNLINS ON THE EDGE OF THE TIDE*
Oil on board
Signed and indistinctly dated *19[?]*
(lower right)
35 x 42cm (13¾ x 16½ in.)

**Provenance:**
The Tryon Gallery Ltd., London

**£2,000-3,000**



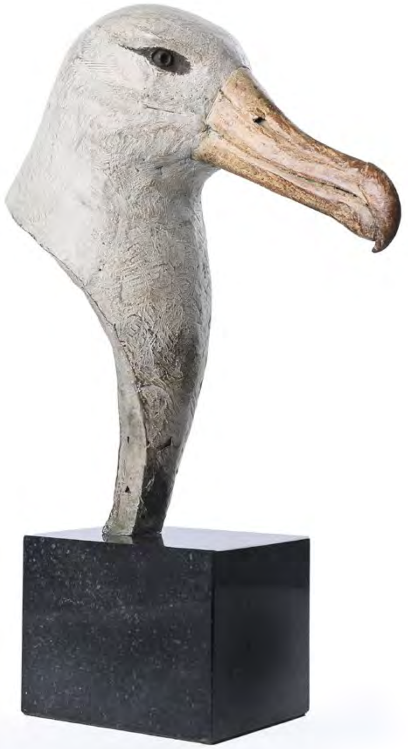
301



302

**302 λ**
**GUY TAPLIN (BRITISH B. 1939)**
*EGRET*
Painted wood
Signed, titled, dated *1996* and numbered *4/4* (to underside)
Height: 165cm (64¾in.)

**£1,500-2,500**


303

### 303 λ

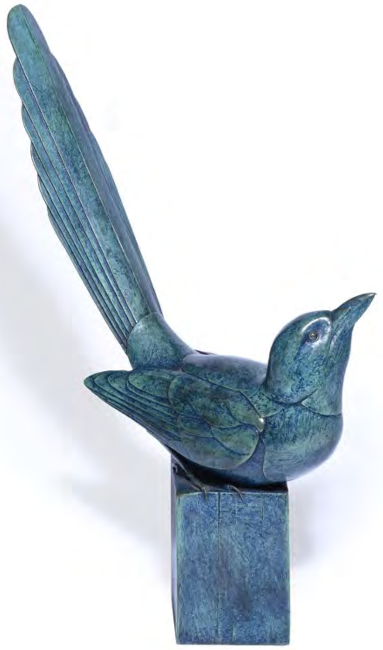
HAMISH MACKIE
(BRITISH B. 1973)
*ALBATROSS*
Bronze with white patina
Signed, dated *2011* and numbered *3/12*
(to underside)
Height (excluding base): 36cm (14in.)

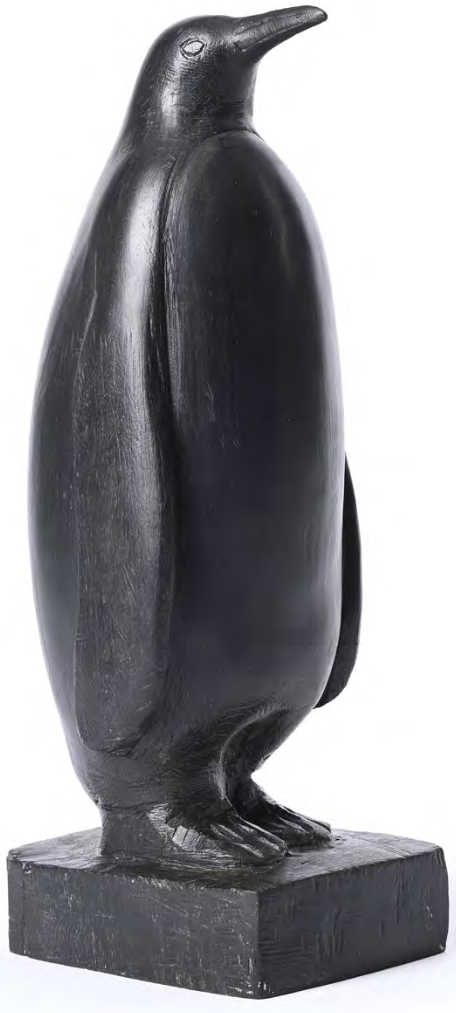
£600-800

### 304 λ

GEOFFREY DASHWOOD
(BRITISH B. 1947)
*MAGPIE*
Bronze with a blue/green patina
Signed and numbered 10/12 (to the
base)
Height (including base): 36cm (14 in.)

£1,000-1,500


304


305

### 305

MATEO HERNÁNDEZ (SPANISH 1884-1949)
*PETIT PINGOUIN*
Ebony wood
Height: 24cm (9¼in.)

Executed in 1938.

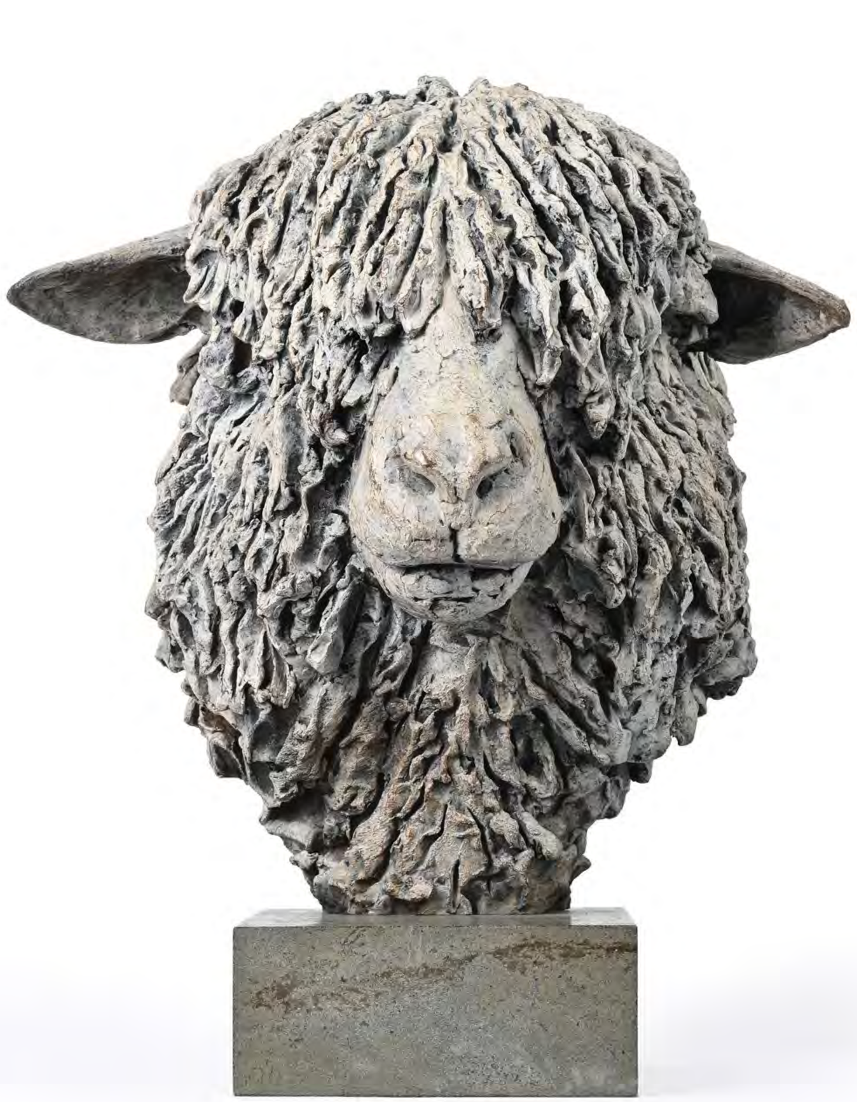
Provenance:
Private Collection, Fernande Hernandez (a gift from the artist)
Rimsky Collection and then by descent to the present owner

£4,000-6,000

### 306 λ

HAMISH MACKIE (BRITISH B. 1973)
*COTSWOLD RAM*
Bronze
Signed, dated *2015* and numbered *5/12*
(to underside)
Height (excluding base): 42cm (16½in.)

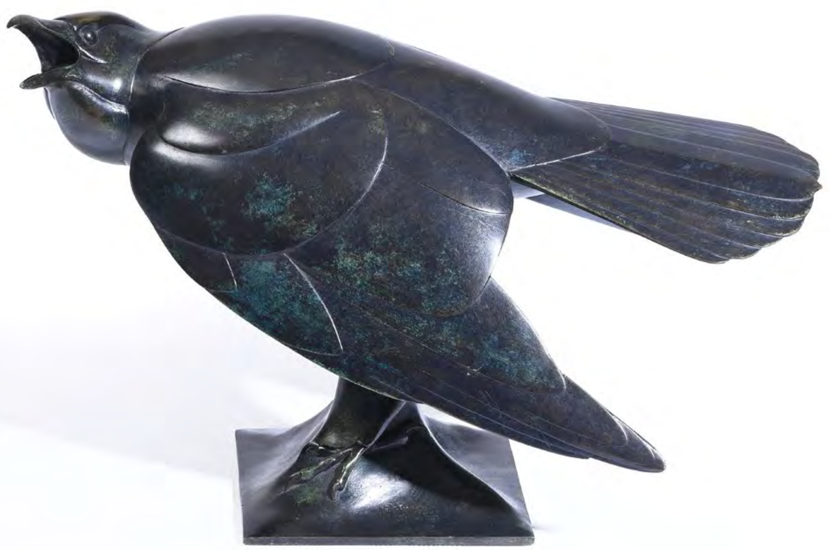
£3,000-5,000


306

### 307 λ

GEOFFREY DASHWOOD (BRITISH B. 1947)
*CARRION CROW*
Bronze with a green/black patina
Signed and numbered 1/12 (to the base)
25 x 42cm (9¾ x 16½ in.)

£1,500-2,000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19 March | Forum Auctions
Prints & Multiples 1500-2025

20 March | Dreweatts
Fine Watches, Pens and Luxury Accessories

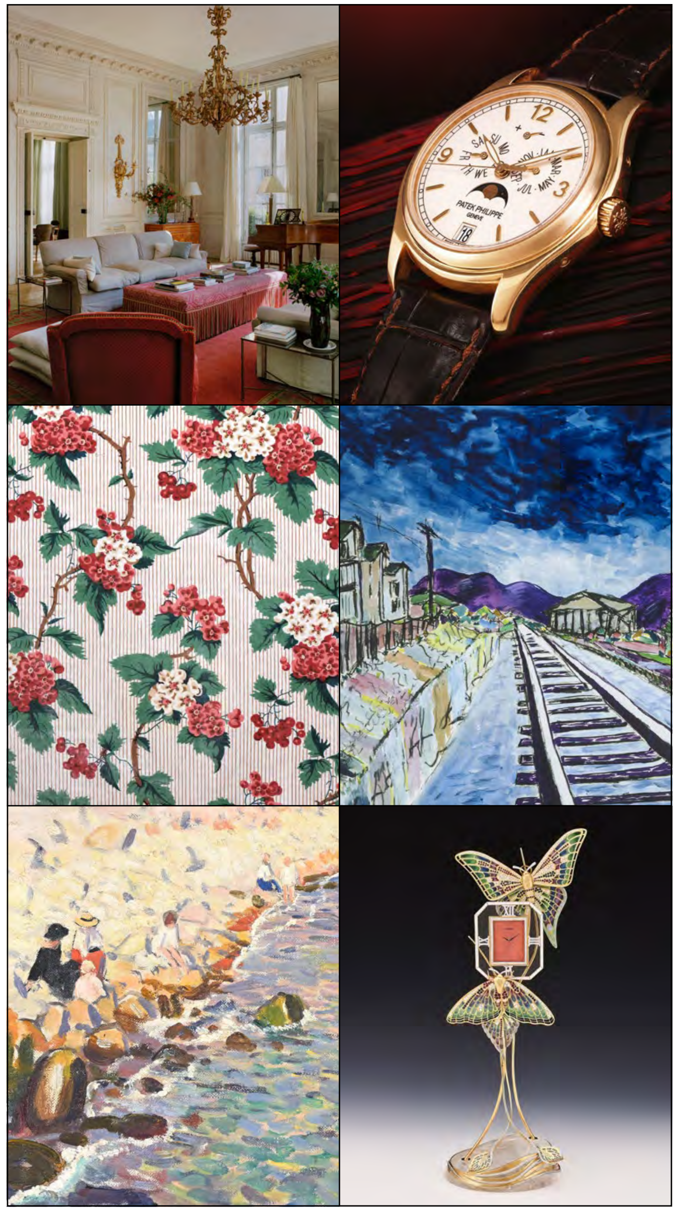
20 March | Forum Auctions
The Art of Music: Bob Dylan and Rock 'n' Roll Icons

25 March | Dreweatts
Fine Clocks, Barometers and Scientific Instruments

25 March | Dreweatts
Fine Wine, Champagne, Vintage Port and Spirits

26 & 27 March | Dreweatts
Fine Furniture, Sculpture, Carpets, Ceramics and Works of Art

27 March | Forum Auctions
Fine Books, Manuscripts and Works on Paper



## NOW INVITING ENTRIES

If you have an item you would like valued for sale at auction, we would be delighted to provide you with a free, no obligation estimate. Contact us to arrange an in-person appointment or visit our website to see how to submit the information online.

**dreweatts.com**
info@dreweatts.com
**NEWBURY**
**01635 553 553**
**LONDON**
**020 7839 8880**

**forumauctions.co.uk**
info@forumauctions.co.uk
**LONDON**
**020 7871 2640**

DREWEATTS
EST. 1759

Forum Auctions

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Please see Conditions of Business and Conditions of Sale on the following pages.

Dreweatts & Dreweatts 1759 are trading names of Dreweatts 1759 Ltd. Dreweatts 1759 Ltd is registered in England, company number: 10758982, registered office: C/O Bishop Fleming LLP, 10 Temple Back, Bristol, BS1 6FL.

## IMPORTANT NOTICES

### BUYING AT DREWEATTS

There are several ways you can bid at a Dreweatts auction; in person, by leaving a commission or absentee bid, on the telephone where available and live via the internet – please make arrangements before the sale. THIS NOTICE APPLIES ONLY TO A PERSON WHO WISHES TO BID IN PERSON, OR BY LEAVING A COMMISSION OR ABSENTEE BID, AT A DREWEATTS PUBLIC AUCTION. For bidding at an online auction or for online bidding at a public auction please see our Online Auction Terms published on our website at www.dreweatts.com.

### BIDDING IN PERSON

If intending to buy you are required to register your name and details at reception prior to the commencement of the auction. You will be required to provide a proof of identity and address to register for bidding. You will then be allocated a bidding number, which you use when bidding for an item.

### COMMISSION BIDS

Dreweatts will execute bids on your behalf if you are unable to attend the sale. Commission or absentee bids are accepted either directly at reception, or can be sent by post, fax, email, telephone or via the website: www.dreweatts.com.

Dreweatts will add these bids to the auctioneers' sale book and will undertake to purchase the lots on your behalf as cheaply as allowed by other bids and reserves. If two buyers submit identical commission bids Dreweatts may prefer the first bid received.

Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

### CONDITION

Bidders must satisfy themselves as to the condition of each lot. Condition reports are available on request – see the Conditions of Business at the back of this catalogue forming part of these Auction Terms and Conditions for more information regarding condition reports. Requests for condition reports must be submitted by 4pm on the day prior to the auction; condition reports may be available alongside the lot description on the online catalogue at: www.dreweatts.com.

### COMMISSION CHARGES

All purchases are subject to a buyer's premium, which is charged per lot at 26% of the hammer price (31.2% including VAT) up to and including £20,000, 25% (30% including VAT) of the hammer price from £20,001 up to and including £500,000, 20% (24% including VAT) of the hammer price from £500,001 up to and including £1,000,000 and 12.5% of the hammer price (15% including VAT) in excess of £1,000,000. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. In the event the lot has a dagger (†) beside the lot number in the catalogue, this indicates that the lot is owned by an entity or company required to pay VAT (generally not an Antique Dealer, as they operate under a dealers margin scheme). VAT is payable at 20% on the Hammer Price. Lots marked with a double dagger (‡) (presently a reduced rate of 5%) or Ω (presently at standard rate of 20%) have been imported from outside the UK under Temporary Admission regime and therefore the buyer must pay the import VAT at the appropriate rate on the duty inclusive hammer price.

### PAYMENT

Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

### Y CITES REGULATIONS

Please note that lots marked with the symbol (Y) in this catalogue may be subject to CITES Regulations when exported. Relevant CITES Regulations may be found at www.gov.uk/guidance/cites-imports-and-exports.

### COLLECTION OR DELIVERY

Before being able to collect your purchases you are required to pay the hammer price, plus the applicable commissions, and obtain a receipt acknowledging payment. Collection of the purchased lots is at the purchaser's risk and expense and whilst Dreweatts do not provide packing and despatch service we can suggest some carriers.

Collections on the day of the sale (Wednesday 12 March) will be from Dreweatts Donnington Priory salerooms. All items will be moved to Dreweatts Hambridge Lane on Thursday 13 March and will be available for collection from Dreweatts Hambridge Lane (not Donnington Priory salerooms) from Monday to Friday (9am–5pm) by appointment only. If you wish to have the item shipped to you, please see the list of suggested shippers on our website.

### STORAGE CHARGES

All items not collected by 4pm, within four working days of the sale, will be automatically removed to commercial storage and subject to a minimum storage charge of £20 (plus VAT) per lot and to a further storage charge of £3 (plus VAT) per lot per part or full day thereafter. These charges will be the sole liability of the purchaser and will be billed directly to them by Sackville-West Moving & Storing; Sackville-West Moving & Storing may be willing to adjust their charges if they are instructed by the purchaser to deliver to them. On payment of all sales and storage costs, items will be available for collection by appointment from Sackville-West Moving & Storing (Andover), tel: + 44 (0) 2080 909988, email: office@sackvillewest.co.uk. These charges are set by Sackville-West Moving & Storing; we recommend that you contact them directly regarding queries relating to these charges and other questions relating to storage. Staff at the saleroom will be unable to answer questions relating to items that have been removed from the saleroom.

### FURTHER INFORMATION

The colours printed in this catalogue are not necessarily a true reflection of the actual item. All weights and measures given in the catalogue should be regarded as approximate.

### VALUATION SERVICES

Dreweatts provides a range of confidential and professional valuation services to private clients, solicitors, executors, estate managers, trustees and other professional partners. These services include auction valuations, insurance valuations, probate valuations, private treaty valuations, valuations for family division or for tax purposes. For more information, please see our website: www.dreweatts.com.

For directions to Donnington Priory, please see our website: www.dreweatts.com.

Parking is available at Donnington Priory in two car parks on either side of the saleroom.

# INFORMATION FOR BUYERS AT PUBLIC AUCTIONS

1. **INTRODUCTION**. The following notes are intended to assist Bidders and Buyers, particularly those inexperienced or new to our salerooms. All of our auctions and sales are conducted on our printed Auction Terms and Conditions, including these Conditions of Sale and Business, which are readily available for inspection and normally accompany catalogues. Our staff will be happy to help you if there is anything you do not fully understand.

Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. By bidding at the auction, you agree to be bound by these terms.

2. **AGENCY**. As auctioneers we usually act as agents for the seller whose identity, for reasons of confidentiality, is not normally disclosed. Accordingly if you buy at auction your contract for the item or items purchased is with the seller and not with us as the auctioneer.

3. **ESTIMATES**. Estimates are designed to help buyers gauge what sort of sum might be involved for the purchase of a particular lot. Estimates may change and should not be thought of as the sale price. The lower estimate may represent the reserve price and certainly will not be below it. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the sale and may be altered by announcement before the sale. They are in no sense definitive.

4. **BUYER'S PREMIUM**. The Conditions of Sale forming part of our Auction Terms and Conditions require the buyer to pay a buyer's premium on the hammer price of each lot purchased. The buyer's premium is 26% of the hammer price up to and including £20,000, 25% of the hammer price from £20,001 up to and including £500,000, 20% of the hammer price from £500,001 up to and including £1,000,000, and 12.5% of the hammer price in excess of £1,000,000. VAT at the prevailing rate of 20% is added to buyer's premium and additional charges as defined below.

5. **VAT**. A theta symbol (θ) indicates that the lot is a zero rated item and therefore not subject to VAT on the buyer's premium. This applies to bound books (manuscripts and printed), unframed maps and albums. A dagger symbol (†) indicates that VAT is payable by the purchaser at the standard rate (presently 20%) on the hammer price as well as being an element in the buyer's premium. This imposition of VAT is likely to be because the seller is registered for VAT within the United Kingdom and is not operating the Dealers Margin Scheme. A double dagger (‡) indicates that the lot is being sold whilst subject to temporary importation and that import VAT at the reduced rate (currently 5%) calculated on the hammer price is due. (Ω) Indicates that the lot has been imported from outside the UK and that import VAT at the standard rate (currently 20%) calculated on the hammer price (inclusive of any applicable duty) is due. Lots offered subject to temporary importation (‡ or Ω) require relevant customs procedure to be completed prior to the property leaving Dreweatts' premises or being exported. Dreweatts will issue the instruction to a customs broker or shipper upon receipt of full payment for the lots. The import VAT charged for lots with symbols ‡ or Ω can be refunded if Dreweatts is instructed to re-export the property or if the VAT liability is transferred to another Temporary Admission authorisation. Lots which appear without the above symbols indicate that no VAT is payable on the hammer price; this is because such lots are sold using the Auctioneers Margin Scheme and it should be noted that the VAT included within the buyer's premium is not recoverable as input tax.

6. **DESCRIPTION AND CONDITION**. Condition reports are provided on our website or upon request. The absence of a report does not imply that a lot is without imperfections. The detail in a report will reflect the estimated value of the lot. Large numbers of such requests received shortly before the sale may mean that reports cannot be provided for all lots. Members of staff are not trained restorers or conservators and, particularly for higher value lots, you should obtain an opinion from such a professional. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if a Lot is or becomes dangerous, we may dispose of it without notice to bidders in advance in any manner we see fit and will be under no liability for doing so. We recommend that you always view a lot in person.

We are dependent on information provided by the seller about a lot and whilst we may inspect lots and act reasonably in taking a general view about them we are normally unable to carry out a detailed examination and frequently no examination of lots in order to ascertain their condition in the way in which it would be wise for a buyer to do. Intending buyers have ample opportunity for inspection of goods and, therefore, accept responsibility for inspecting and investigating lots in which they may be interested and the corresponding risk should they not do so. Please note carefully the exclusion of liability for the condition of lots contained in the Conditions of Sale. Neither the seller nor we, as the auctioneers, accept any responsibility for their condition. In particular, mechanical objects of any age are not guaranteed to be in working order. However, in so far as we have examined the goods and make a representation about their condition in the auction catalogue, we shall be liable for any defect which is not reflected in that representation and which that examination ought to have revealed to the auctioneer but which would not have been revealed to the buyer had the buyer examined the goods. Additionally, in specified circumstances lots misdescribed because they are 'deliberate forgeries' may be returned and repayment made. There is a 3 week time limit. (The expression 'deliberate forgery' is defined in our Conditions of Sale).

7. **ELECTRICAL GOODS**. These are sold as 'antiques' only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician before use.

8. **EXPORT OF GOODS**. Buyers intending to export goods should ascertain (a) whether an export licence is required and (b) whether there is any specific prohibition on importing goods of that character because, e.g. they may contain prohibited materials such as ivory. Ask us if you need help.

Private overseas buyers can only receive goods free of VAT or have the VAT amount refunded if Dreweatts acts as exporter in relation to the sale, the goods are exported within 3 months of the sale and Dreweatts is in possession of adequate export documents. The VAT refunds are available for transactions exceeding £2,500. If you arrange for the goods to be picked up/delivered to you directly we will charge UK VAT at the appropriate rate and no refund will be available. Please note, buyers are responsible for completing the importation procedures as well as the payment of any relevant duty/VAT payable on importation into the destination country.

Where the purchase has been made in the business or trading name, VAT refund will be available on proof of export provided within 3 months of the sale.

9. **BIDDING**. Bidders will be required to register before the sale commences and lots will be invoiced to the name and address on the sale registration form. Bidders are required to provide a government issued identity document and a proof of address. Please enquire in advance about our arrangements for telephone bidding.

10. **COMMISSION BIDDING**. Commission bids may be left with the auctioneers indicating the maximum amount to be bid excluding buyer's premium. Dreweatts will add these bids to the auctioneers' sale book and they will be executed as cheaply as possible having regard to the reserve (if any) and competing bids. If two buyers submit identical commission bids the auctioneers may prefer the first bid received. Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax. Dreweatts does not accept liability for failing to execute commission bids, or for any errors or omissions.

11. **METHODS OF PAYMENT**. Payment will be accepted, if you are a successful bidder, by debit card issued in the name of the Buyer by a UK bank and registered to a UK billing address; by all major UK issued credit cards issued in the name of the Buyer and registered to a UK billing address with the exception of Diners Club; by bank transfer direct into our bank account, Bank Details: NatWest, 30 Market Place, Newbury, Berkshire RG14 5AG. Account Name: Dreweatts 1759 Ltd. A/C: 62412949, Sort Code: 60-15-07, BIC: NWBKGB2L, IBAN: GB21NWBK60150762412949. The name of the bank account holder should match the name of the buyer. First time buyers who are not present at the saleroom are requested to pay by bank transfer.

12. **COLLECTION AND STORAGE**. Please note what the Conditions of Sale state about collection and storage. It is important that goods are paid for and collected promptly. Any delay may involve the buyer in paying storage charges.

13. λ **ARTIST'S RESALE RIGHT (DROIT DE SUITE) ROYALTY CHARGES**. Under Artist's Resale Right (ARR) UK art market professionals (including, but not limited to, auctioneers, art dealers and galleries) are required to collect a royalty for works of art produced by qualifying artists each time a work is resold during the artist's lifetime and for a period up to 70 years following the artist's death. This payment is only applicable to qualifying works of art when the hammer price reaches or exceeds £1,000. The charge is calculated on the portions of the hammer price according to the following rate bands:

| Royalty Rate | Portion of the hammer |
|---|---|
| 4% | up to £50,000 |
| 3% | between £50,000.01 and £200,000 |
| 1% | between £200,000.01 and £350,000 |
| 0.5% | between £350,000.01 and £500,000 |
| 0.25% | in excess of £500,000 |

The royalty charge is capped at £12,500 per artwork. All royalty charges are passed on, no handling costs or additional fees with respect to these charges will be retained by Dreweatts. The ARR charge is VAT exempt. All items in this catalogue that are marked with λ are potentially qualifying items. The charge will be added to the buyer's invoice and must be paid before items can be released to the buyer.

# TERMS OF CONSIGNMENT FOR SELLERS IN PUBLIC AUCTIONS

The sale of goods at our public auctions and a seller's relationship with us are governed by our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions. Any particular auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our auction catalogue or separately announced prior to the auction. All auctions and sales of wines and spirits, jewellery, watches and clocks are subject to the special terms set out in the relevant Notices in relation to those items published in our auction catalogue and, in the event of any conflict or inconsistency, those special terms prevail over any other terms in our Auction Terms and Conditions. Please note that our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions relate to auctions held in our salerooms and we have separate terms and conditions for our online auctions.

If you, or another person acting on your behalf, provide goods to us to sell on your behalf at one of our auctions this signifies that you agree to and will comply with our Auction Terms and Conditions including these Terms of Consignment for Sellers in Public Auctions and our Conditions of Sale for Public Auctions.

1. **INTERPRETATION**. In these Terms the words 'you', 'yours', etc. refer to the Seller and if the consignment of goods to us is made by an agent or otherwise on the Seller's behalf we assume that the Seller has authorised the consignment and that the consignor has the Seller's authority to contract. All obligations that apply to the Seller under these Terms of Consignment for Sellers in Public Auctions shall apply to the owner of the goods and their agent jointly and separately. Similarly the words 'we', 'us', etc. refer to the Auctioneers.

2. **WARRANTY**. The Seller warrants that possession in the lots can be transferred to the Buyer with good and marketable title, free from any third party right and encumbrances, claims or potential claims. The Seller has provided all information concerning the item's ownership, condition and provenance, attribution, authenticity, import or export history and of any concerns expressed by third parties concerning the same.

3. **ALL COMMISSIONS.** and fees are subject to VAT at the prevailing rate.

4. **COMMISSION.** is charged to sellers and all selling terms are available from our salerooms.

5. **REMOVAL COSTS**. Items for sale must be consigned to the saleroom by any stated deadline and at your expense. We may be able to assist you with this process but any liability incurred to a carrier for haulage charges is solely your responsibility.

6. **LOSS AND DAMAGE OF GOODS**

(a) Loss and Damage Warranty - Dreweatts is not authorised by the FCA to provide insurance to its clients, and does not do so. However Dreweatts for its own protection assumes liability for property consigned to it at the lower pre-sale estimate until the hammer falls. To justify accepting liability, Dreweatts makes a charge of 1.5% of the hammer price plus VAT, subject to a minimum charge of £1.50, or if unsold 1.5% of our lower estimate. The liability assumed by Dreweatts shall be limited to the lower pre-sale estimate or the hammer price if the lot is sold. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so.

(b) If the owner of the goods consigned instructs us in writing not to take such action, the goods then remain entirely at the owner's risk unless and until the property in them passes to the Buyer or they are collected by or on behalf of the owner, and clause 6 (a) is inapplicable.

7. **ILLUSTRATIONS AND PHOTOGRAPHS**. The cost of any illustrations or photographs is borne by you. The copyright in respect of such illustrations and photographs shall be the property of us, the auctioneers, as is the text of the catalogue.

8. **MINIMUM BIDS AND OUR DISCRETION**. Goods will normally be offered subject to a reserve agreed between us before the sale in accordance with clause 9. We may sell Lots below the reserve provided we account to you for the same sale proceeds as you would have received had the reserve been the hammer price. If you specifically give us a "discretion" we may accept a bid of up to 10% below the formal reserve.

9. **RESERVES**

(a) You are entitled to place prior to the auction a reserve on any lot consigned, being the minimum hammer price at which that lot may be sold. Reserves must be reasonable and we may decline to offer goods which in our opinion would be subject to an unreasonably high reserve (in which case goods carry the storage and loss and damage warranty charges stipulated in these Terms of Consignment).

(b) A reserve once set cannot be changed except with our consent.

(c) Where a reserve has been set which we consider unreasonably high, an unsold charge will be payable in the event that the lots fails to sell, being the agreed selling terms calculated on the reserve, LDW at 1.5% and any photographic charges.

(d) Where a reserve has been placed only we may bid on your behalf and only up to the reserve (if any) and you may in no circumstances bid personally.

(e) Reserves are not usually accepted for lots expected to realise below £100.

10. **ELECTRICAL ITEMS**. These are subject to detailed statutory safety controls. Where such items are accepted for sale you accept responsibility for the cost of testing by external contractors. Goods not certified as safe by an electrician (unless antiques) will not be accepted for sale. They must be removed at your expense on your being notified. We reserve the right to dispose of unsafe goods as refuse, at your expense.

11. **SOFT FURNISHINGS**. The sale of soft furnishings is strictly regulated by statute law in the interests of fire safety. Goods found to infringe safety regulations will not be offered and must be removed at your expense. We reserve the right to dispose of unsafe goods as refuse, at your expense. The rights of disposal referred to in clause 10 and 11 are subject to the provisions of The Torts (Interference with Goods) Act 1977.

12. **DESCRIPTION**. Please assist us with accurate information as to the provenance, lawful import etc. of goods where this is relevant. There is strict liability for the accuracy of descriptions under modern consumer legislation and in some circumstances responsibility lies with sellers if inaccuracies occur. We will assume that you have approved the catalogue description of your lots and that your lots match those descriptions unless informed to the contrary. Where we are obliged to return the price to the buyer when the lot is a deliberate forgery under Condition 15 of the Conditions of Sale and we have accounted to you for the proceeds of sale you agree to reimburse us the sale proceeds and in any event within 7 days of our written notice to do so.

13. **UNSOLD**. If an item is unsold it may at our discretion be re-offered at a future sale. Where in our opinion an item is unsaleable you must collect such items from the saleroom promptly on being so informed. Otherwise, storage charges may be incurred. We reserve the right to charge for storage in these circumstances at a reasonable daily rate.

14. **WITHDRAWN AND BOUGHT IN ITEMS**. These are liable to incur a charge of 15% commission, 1.5 % Loss and Damage Warranty and any other costs incurred including but not limited to illustration and restoration fees all of these charges being subject to VAT on being bought in or withdrawn after being catalogued.

15. **CONDITIONS OF SALE**. You agree that all goods will be sold on our Conditions of Sale for Public Auctions. In particular you undertake that you have the right to sell the goods either as owner or agent for the owner with good and marketable title and free and clear of any third party rights or claims. You undertake to compensate us and any buyer or third party for all losses liabilities, costs and expenses suffered or incurred arising out of or in connection with any breach of this undertaking. We will also, at our discretion, and as far as practicable, confirm that an item consigned for sale does not appear on the Art Loss register, which is administered by an independent third party.

16. **DUE DILIGENCE CHECKS AND ANTI-MONEY LAUNDERING PROCEDURES.** Under the money laundering regulations in force we are required to carry out relevant due diligence checks. This includes verifying the identity of all customers we transact with as well as any beneficial owners on behalf of whom they may transact. Vendors who are unable to or refuse to supply required identification documents and proof of address will not be able to consign to Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility, which for the avoidance of doubt may include storage solely in electronic form. We reserve the right to withhold the monies owed until the vendor provides the information necessary to complete the anti-money laundering checks.

17. **AUTHORITY TO DEDUCT COMMISSION AND EXPENSES AND RETAIN PREMIUM AND INTEREST**

(a) You authorise us to deduct commission at the stated rate and all expenses incurred for your account from the hammer price and consent to our right to retain beneficially the premium paid by the buyer in accordance with our Conditions of Sale for Public Auctions and any interest earned on the sale proceeds until the date of settlement.

(b) In case of lots unsold at auction you authorise us at our discretion to reoffer such lots and negotiate a sale within seven days of the auction date, in which case the same charges will be payable as if such lots had been sold at auction and so far as appropriate these Terms apply.

18. **WAREHOUSING**. We disclaim all liability for goods delivered to our saleroom without sufficient sale instructions and reserve the right to make minimum warehousing charge of £10 per lot per day. Unsold lots are subject to the same charges if you do not remove them within a reasonable time of notification. If not removed within three weeks we reserve the right to sell them and defray charges from any net proceeds of sale or at your expense to consign them to the local authority for disposal.

19. **SETTLEMENT**. After sale settlement of the net sum due to you normally takes place within 28 days of the sale unless the buyer has not paid for the goods or the checks necessary under the current Money Laundering Regulations have not been completed. In this case no settlement will then be made but we will take your instructions in the light of our Conditions of Sale for Public Auctions. You authorise any sums owed by you to us on other transactions to be deducted from the sale proceeds. You must note the liability to reimburse the proceeds of sale to us as under the circumstances provided for in Condition 12 above. You should therefore bear this potential liability in mind before parting with the proceeds of sale until the expiry of 28 days from the date of sale.

# CONDITIONS OF SALE FOR PUBLIC AUCTIONS

Dreweatts carries on business with bidders, buyers and all those present in the auction room prior to or in connection with a sale by auction at our salerooms on our Auction Terms and Conditions or Public Auctions including these Conditions of Sale for Public Auctions and all bidders, buyers and others participating in a public auction accept that these terms apply to the exclusion of any terms and conditions contained in any of those person's own documents even if the same purport to provide that that person's own or some other terms prevail. Any particular public auction and/or any particular lot in an auction may be subject to different or additional terms which will be published in our online auction catalogue. Please note that our Auction Terms and Conditions including these Conditions of Sale for Public Auctions relate to auctions held in one of our salerooms and we have separate terms and conditions for our online auctions.

1. **DEFINITIONS**

In these Conditions:

(a) "auctioneer" means the firm of Dreweatts or its authorised auctioneer, as appropriate;

(b) "deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source but which is unequivocally described in the catalogue as being the work of a particular creator and which at the date of the sale had a value materially less than it would have had if it had been in accordance with the description;

(c) "hammer price" means the level of bidding reached (at or above any reserve) when the auctioneer brings down the hammer;

(d) "terms of consignment" means the stipulated terms and rates of commission on which Dreweatts accepts instructions from sellers or their agents;

(e) "total amount due" means the hammer price in respect of the lot sold together with any premium, Value Added Tax chargeable and any additional charges payable by a defaulting buyer under these Conditions;

(f) "sale proceeds" means the net amount due to the seller, being the hammer price of the lot sold less commission at the stated rate, Value Added Tax chargeable and any other amounts due to us by the seller in whatever capacity and however arising;

(g) "You", "Your", etc. refer to the buyer as identified in Condition 2.

(h) The singular includes the plural and vice versa as appropriate.

2. **BIDDING PROCEDURES AND THE BUYER**

(a) Bidders are required to register their particulars before bidding by completing a sale registration form and to satisfy any security arrangements before entering the auction room to view or bid;

(b) Under the money laundering regulations in force we are required to verify the identity of all customers we transact with as well as any beneficiaries on behalf of whom they may transact. Customers who are unable to or refuse to supply required identification documents and proof of address will not be able to bid in Dreweatts auctions. Copies of customer due diligence checks will be stored for as long as it is necessary to satisfy legal requirements in an appropriate storage facility which for the avoidance of doubt may include storage solely in electronic form;

(c) the maker of the highest bid accepted by the auctioneer conducting the sale shall be the buyer at the hammer price and any dispute about a bid shall be settled at the auctioneer's absolute discretion by reoffering the Lot during the course of the auction or otherwise. The auctioneer shall act reasonably in exercising this discretion.

(d) Bidders shall be deemed to act as principals;

(e) Our right to bid on behalf of the seller is expressly reserved up to the amount of any reserve and the right to refuse any bid is also reserved.

3. **INCREMENTS**. Bidding increments shall be at the auctioneer's sole discretion.

4. **THE PURCHASE PRICE**. The buyer shall pay the purchase price together with a premium thereon of 30% which shall include VAT on the premium at the rate imposed by law. The buyer will also be liable for any royalties payable under Droit de Suite as set out under Information for Buyers.

5. **VALUE ADDED TAX**. Value Added Tax on the hammer price is imposed by law on all items affixed with a dagger (†) or double dagger (‡). Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by buyers of relevant Lots. (Please refer to "Information for Buyers" for a brief explanation of the VAT position).

6. **PAYMENT**

(a) Immediately a Lot is sold you will:

(i) give to us, if requested, proof of identity, and

(ii) pay to us the total amount due or in such other way as is agreed by us.

(b) Any payments by you to us may be applied by us towards any sums owing from you to us on any account whatever without regard to any directions of you or your agent, whether expressed or implied.

(c) In order to comply with money laundering regulations we reserve the right to require proof of source of funds and/or confirmation of the nature and source of wealth for all receipts of monies from clients directly or from third parties for payments on behalf of clients. Lots will only be released once we have completed necessary checks under the current Money Laundering Regulations.

7. **TITLE AND COLLECTION OF PURCHASES**

(a) The ownership of any Lots purchased shall not pass to you until you have made payment in full to us of the total amount due.

(b) You shall at your own risk and expense take away any lots that you have purchased and paid for not later than 3 working days following the day of the auction after which you shall be responsible for any removal, storage and insurance charges.

(c) No purchase can be claimed or removed until it has been paid for and we have completed necessary checks under the current Money Laundering Regulations.

8. **REMEDIES FOR NON-PAYMENT OR FAILURE TO COLLECT PURCHASES**

(a) If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the seller and on our own behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(i) to proceed against you for damages for breach of contract;

(ii) to rescind the sale of that Lot and/or any other Lots sold by us to you;

(iii) to resell the Lot (by auction or private treaty) in which case you shall be responsible for any resulting deficiency in the total amount due (after crediting any part payment and adding any resale costs). Any surplus so arising shall belong to the seller;

(iv) to remove, store and insure the Lot at your expense and, in the case of storage, either at our premises or elsewhere;

(v) to charge interest at a rate not exceeding 1.5% per month on the total amount due to the extent it remains unpaid for more than 3 working days after the sale;

(vi) to retain that or any other Lot sold to you until you pay the total amount due;

(vii) to reject or ignore bids from you or your agent at future auctions or to impose conditions before any such bids shall be accepted;

(viii) to apply any proceeds of sale of other Lots due or in future becoming due to you towards the settlement of the total amount due and to exercise a lien (that is a right to retain possession of) any of your property in our possession for any purpose until the debt due is satisfied.

(b) We shall, as agent for the seller and on our own behalf pursue these rights and remedies only so far as is reasonable to make appropriate recovery in respect of breach of these conditions.

9. **THIRD PARTY LIABILITY**. All bidders, buyers and other members of the public on our premises are there at their own risk and must note the lay-out of the accommodation and security arrangements. Accordingly neither the auctioneer nor our employees or agents shall incur liability for death or personal injury or for the safety of the property of persons visiting prior to or at a sale (except in each case as may be required by law by reason of our negligence)

10. **COMMISSION BIDS**. Whilst prospective buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition, we will if so instructed clearly and in writing execute bids on their behalf. Neither the auctioneer nor our employees or agents shall be responsible for any failure to do so.

Where two or more commission bids at the same level are recorded we reserve the right in our absolute discretion to prefer the first bid so made.

11. **WARRANTY OF TITLE AND AVAILABILITY**. The seller warrants to the auctioneer and you that the seller is the true owner of the property consigned or is properly authorised by the true owner to consign for sale and is able to transfer good and marketable title to the property free from any third party claims.

Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded to the fullest extent permitted by law.

12. **AGENCY**. The auctioneer normally acts as agent only and disclaims any responsibility for default by sellers or buyers.

13. **TERMS OF SALE**. The seller acknowledges that Lots are sold subject to the stipulations of these Conditions in their entirety and on the Terms of Consignment for Public Auctions as notified to the consignor at the time of the entry of the Lot.

14. **DESCRIPTIONS AND CONDITION**

(a) Whilst we seek to describe lots accurately, it may be impractical for us to carry out exhaustive due diligence on each lot. Prospective buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a lot. Prospective buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the auctioneer nor our employees or agents nor the seller accept liability for the correctness of such opinions and all conditions and warranties, whether relating to description, condition or quality of lots, express, implied or statutory, are hereby excluded. Dreweatts is not liable for damage to gilded picture frames, plaster picture frames or picture frame glass; if the Lot is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we see fit and will be under no liability for doing so. This Condition is subject to the next following Condition concerning deliberate forgeries and applies save as provided for in paragraph 6 "information to buyers".

(b) Private treaty sales made under these Conditions are deemed to be sales by auction for purposes of consumer legislation.

15. **FORGERIES**. Notwithstanding the preceding Condition, any Lot which proves to be a deliberate forgery (as defined) may be returned to us by you within 21 days of the auction provided it is in the same condition as when bought, and is accompanied by particulars identifying it from the relevant catalogue description and a written statement of defects. If we are satisfied from the evidence presented that the Lot is a deliberate forgery we shall refund the money paid by you for the Lot including any buyer's premium provided that (1) if the catalogue description reflected the accepted view of scholars and experts as at the date of sale or

(2) you personally are not able to transfer a good and marketable title to us, you shall have no rights under this condition.

The right of return provided by this Condition is additional to any right or remedy provided by law or by these Conditions of Sale.

16. **PRIVACY NOTICE**. We will hold and process any personal data in relation to you in accordance with our current privacy policy, a copy of which is available on our website www.dreweatts.com/privacy-policy/.

**GENERAL**

17. We shall have the right at our discretion, to refuse admission to our premises or attendance at our auctions by any person.

18. (a) Any right to compensation for losses liabilities and expenses incurred in respect of and as a result of any breach of these Conditions and any exclusions provided by them shall be available to the seller and/or the auctioneer as appropriate.

(b) Such rights and exclusions shall extend to and be deemed to be for the benefit of employees and agents of the seller and/or the auctioneer who may themselves enforce them.

19. Any notice to any buyer, seller, bidder or viewer may be given by first class mail, email or Swiftmail in which case it shall be deemed to have been received by the addressee 48 hours after posting.

20. Special terms may be used in catalogue descriptions of particular classes of items in which case the descriptions must be interpreted in accordance with any glossary appearing at the commencement of the catalogue.

21. Any indulgence extended to bidders, buyers or sellers by us notwithstanding the strict terms of these Conditions or of the Terms of Consignment shall affect the position at the relevant time only and in respect of that particular concession only; in all other respects these Conditions shall be construed as having full force and effect.

22. These Conditions shall be governed by and construed in accordance with English law and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

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